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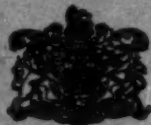
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January 1939

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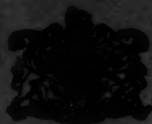
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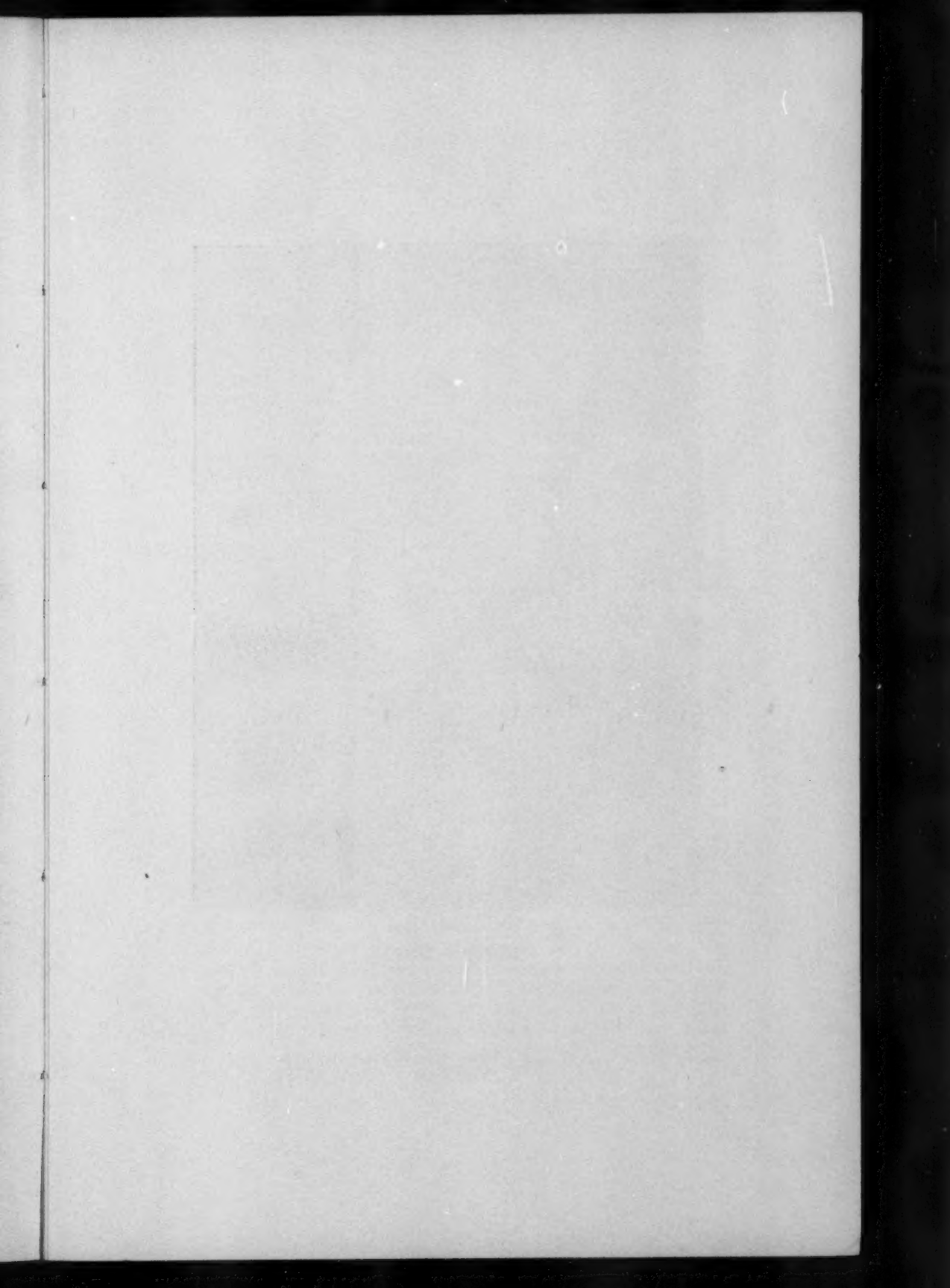
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**GUSTAV HOLST**



# Music and Letters

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## RECOLLECTIONS OF GUSTAV HOLST

BY CLIFFORD BAX

THE Editor has asked me rather to write something about Gustav Holst as I knew him than to review the biography of her father which Miss Imogen Holst has just published<sup>(1)</sup>; but I must begin by congratulating her upon having achieved a lifelike portrait of a most lovable man. Although I knew him well, I must admit that until I had read the letters in this biography I had not realized how much fun and even humour there was in his nature. That can mean only that I was not one to draw out these qualities, and I think that I know the reason. As an example of his fun here is a postscript to a letter written from New York :

It is now 10 a.m. and I've been spending most of the time telephoning and making appointments. If it goes on much longer I shall hire a stenographer, a nasal voice, golf clubs and a weak liver. P.P.S.—Unless I decide on being a star conductor. In that case I really must cultivate a more picturesque backview. How is it done?

Holst—but if the reader will silently allow me to talk of him as Gustav, I shall be much more at my ease—was an artist who lived, I thought, exclusively for his art. So far as was possible he transmuted every experience into music; and it is because in music I am an ignoramus that I shall be able only to chronicle small beer. We met for the first time at Victoria Station on a day of March in 1913, that halcyon year; and together with Balfour Gardiner and

<sup>(1)</sup> 'Gustav Holst'. By Imogen Holst. With a Note by R. Vaughan Williams. pp. 200. (Oxford University Press, 1938.) 7s. 6d.

my brother (Arnold Bax) we set out upon a holiday in a Spain which was happy and at peace. I think Miss Holst is wrong when she says that Gustav had already studied the old and despised art of astrology. Having already heard his Rig-Veda Hymns I guessed that here was a kindred spirit, an artist who, even in the middle of the Shaw-Wells-Bennett age, had recognized the depth of old Indian philosophy; and it was, I believe, during that long journey that I introduced him to the elements of astrology—much to the disapproval of our more orthodox friend Balfour Gardiner. All the musical world knows to what fine purpose Gustav subsequently put his study of “the stars”, and it was characteristic in him that once he had transmuted the subject into music he almost entirely lost interest in it. However, he was a very slow worker, partly because he had to earn a living as a teacher; and during the period in which he was composing ‘The Planets’ he became a remarkably skilled interpreter of horoscopes.

We are told that artists often, in some queer way, a little anticipate the moods of the world, and with this doctrine in mind it is interesting to learn from Miss Holst that the harsh, brazen movement called ‘Mars’ was written a few months before the startling outbreak of war in 1914. Like most modern composers, Gustav seemed to have small facility for inventing mere “tunes”, and he was certainly very proud of the large euphonic tunes in ‘Jupiter’. ‘Neptune’, an adumbration of the music which he expected to hear after death, seems always to have made a mystical impression upon those who have heard it; but we may well be surprised to know that most listeners could not apprehend the profound and sorrowful beauty of ‘Saturn’.

After our travels in Spain, of which I have written elsewhere, he and I became deep and constant friends; and if I missed much of his humour it was, perhaps, because we nearly always talked about art and oriental mysticism. Devachan is not a word which will be familiar to most readers of this quarterly. It signifies in Sanskrit the heaven-world to which after death the spirit progresses by several happy or unhappy stages; and I could see how greatly hard work had tired a frail man when, one day in his middle-forties, Gustav said: “How am I? Well, I think I am looking forward to Devachan.” I remember, too, how he once exclaimed: “Why do people make their silly jokes about having to play harps in Heaven? I can imagine no lovelier Heaven than listening for hours to great music superbly played”; and, after reading his daughter’s book, I surmise that he must have said this after attending a feast of music in Thaxted church.

In 1916 he brought me two or three oblong old volumes of eighteenth-century "airs and glees", asking me to write new words for the old tunes. The existing words were inane or bawdy or in some foreign language. Now, being without any musical knowledge, I had always to prevail upon a long-suffering friend to play the music to me until I had it by heart, and my method, approved and even comically abetted by Gustav, was to scribble down nonsense-words which had the essential merit of exactly fitting the musical phrases. By this device we could make sure, for instance, of not placing a short or a thin vowel upon a high note. Then, with the nonsense to guide me, and feebly singing the air a dozen times (but to myself alone), I did my best to write words that should catch the mood of the music. Gustav, I may as well admit, was enthusiastic about the results; but the "poems", having been racked upon a bed of Procrustes, were strange objects to the eye of a writer. Our greatest success, I gather, was the hymn 'Turn back, O Man'—which, according to Gustav, Vaughan Williams said should be sung at the beginning of every marriage service. Here Gustav presented me with an exceedingly difficult problem. The original words were Latin, and, as everybody knows, Latin vowels can be sustained by a singer for an almost indefinite time. There are few "open" vowels in English; and, while trying to write sense, I had to construct a poem from the longest monosyllables which I could assemble.

Gustav read widely. He was more familiar than I with the works of Shaw, Wells and Bennett. Indeed, he once pleased Arnold Bennett by praising a book called 'A Great Man' which the world, it seemed, had already forgotten. But he regarded literature as a mystery, and himself as one of the profane—one who must always remain in the outer court. At the same time, he was obstinate. He consulted me very often about the literary works which he desired to adorn with music. Indeed, it is a happiness to remember that I supplied some phrases in his version of 'The Hymn of Jesus'—that work of strange exiguous beauty which carries us back, if we have any imagination, to the ecstatic mysticism of early Christianity. Its beauty is highly rarefied, but perhaps even the merest amateur of music may hazard a prediction that it will be found, in the end, to be at the top of Gustav Holst's life-work. Moreover, he had wanted me to write the libretto of 'The Perfect Fool', but I could not feel that the story was so amusing as he thought it to be. Again, I suggested, during several suppers, that he should not try to make an opera from the Falstaff scenes ('The Boar's Head') on the ground that music inevitably slows up words and that speed is the essence of

those scenes ; but, gently and firmly, he assured me that I was wrong.

Our last collaboration produced a one-act opera which is called 'The Wandering Scholar'. The story came from 'The Wandering Scholars', a more than delightful book by Miss Helen Waddell. It was, too, a book of which Gustav became immeasurably fond, not without cause. Every now and again he would summon me to sup with him at the George Hotel in Hammersmith Broadway, and here he had a corner-table which was regarded as his property and even a special waiter who became his portly Ganymede. Perhaps an epicure would not consider that Burgundy was a suitable accompaniment to a plate of fried onions, but these were usually our drink and our main fare : and I would give much if I could meet Gustav over the same dish. He never wore a hat ; his thin white hair accepted the rain and the wind ; he always carried an ancient music-case ; and he always peered doubtfully, through his magnifying glasses, at the approaching guest. By the grace of fortune I had become acquainted with Miss Waddell and was therefore able to bring her to one of our reunions at the George. She talked so brilliantly that Gustav was in an enchanted state, nor shall I ever forget his complete happiness when she told us the long and romantic story of Saint Pelagia, who had once been a courtesan.

Miss Holst has included in her biography a series of delightful letters which Gustav wrote home during his war-time experiences in Salonika. They make me recall the humility with which, just before setting out, he said to me : "Thank heaven, they've found some use for my music. It's all I can do". And I remember how he showed me, long afterwards, an immense photograph of Constantinople, a city which impressed him deeply, and how he said, in his no-nonsense way : "Rome's no good after Athens".

Dr. Vaughan Williams, who was Gustav's oldest and closest friend, says in his foreword that Gustav was "a great composer, a great teacher and a great friend". Who am I to assess my dear old friend as a composer ? As well might Morley have told the world his opinion of Will Shakespeare as a dramatist. I have heard many persons complain that Gustav's music is "cold", and I recognize that it is never sensual. Perhaps, in the latter years, after his deplorable accident, it did become a little inhuman ; but Gustav, despite his astonishing versatility (he even wrote for a brass band) was, in essence, a mystic : and mysticism must always seem foreign, and perhaps cold, to the average sensual man. As for his having been "a great teacher", I am confident that hundreds of living men and women must think with gratitude of all that he taught them. A



woman, well known to me, says that at St. Paul's Girls' School she and other students made fun of his eccentricities, but how deeply she regrets it now ! Even I can say, with Vaughan Williams, that he was indeed " a great friend ". I knew little of music, and Gustav's feeling for literature was, I think, uncertain ; but, if ever I was in difficulties or in the doldrums, there was no friend whom I would more gladly have seen.

A reader of this magazine may be interested to hear some of Gustav's opinions upon music. Once I asked him what he thought of Berlioz's orchestration. " Orchestration ? ", he exclaimed. " What do you mean ? That's a question which I can't answer. You see, I'm not able to dissociate orchestration from the material which is being orchestrated. So Berlioz is no good to me. Once I tried to teach orchestration at the College, but I found it was impossible. The whole thing [this was highly characteristic] goes together, the material indicating the orchestration. If a drawing's bad, you can't show a student how to colour it."

He also said to me : " The loveliest of Mozart's tunes—those in ' The Magic Flute '—are not quite so good as the best tunes in ' Polly ' or ' The Beggar's Opera '. That tune in ' Polly '—isn't it called ' Hunt the Squirrel ' ?—well, perhaps it's the best tune in the world. The airs in those ballad-operas, you see, weren't invented by one man : they were made by the musical genius of a nation."

I recall, too, how he said : " The fact is, I don't like any music very much if it is highly polished and sounds fluent. I like to have a sense of the struggle which an artist has had with his material." " Mozart ", he cried out on another occasion, " is always in court-dress. Haydn wasn't always trying to be perfect. As Beethoven remarked, he was sometimes ' unbuttoned '. He has surprises. Mozart has none." He also said to me : " Of course, a man simply must work. It's a form of self-indulgence. And he must be ready, mind you, to turn out a lot of stuff which isn't really of any value. . . . Every fourth production will probably be the best that he can achieve." These are *ipsissima verba*, for some years ago I kept a diary and wrote in it every evening.

Musicians and time, not I, must decide in the end upon Gustav Holst's value as a composer. I can speak of him only as a warm-hearted sensitive friend, prepared at any meeting either to exhort in times of failure or to warn in times of success. He knew the insidious danger of success, and when—at long last—success and renown had come to him, Gustav remembered the fine precept of the Bhagavad Gitâ—" to work without desire of the fruits of action ". He was among the three or four noblest friends whom I have found.

I suspect that he was indeed "a great composer"; and if the world is a little slow to find out how great he was, it may well be that Gustav Holst was oriented by convictions which at present are not sympathetic to our intellectuals. He believed, for example, in survival, in reincarnation, in karma. Some day "the world" may agree that he was right. For the rest, he was indeed a lovable man, inspiringly devoted to his art, his one contribution to the happiness of his fellows: and those of us who knew and loved him well can only hope that, before we enter Devachan, we may find two or three other artists who care as passionately about their art and who will give so much consideration to the art-troubles of their friends. He was a nobly-simple man.

## TRANSLATING 'TROVATORE'

BY EDWARD J. DENT

WHEN I tell my serious friends that I have been making a new English translation of 'Il Trovatore' for Sadler's Wells they generally receive the news with a sort of polite embarrassment, rather as if I had announced the birth of a bastard baby. They appear uncomfortably surprised, and change the subject as quickly as possible. I should like to cross-question them as to their reactions and make them analyse their emotions ; but that they never allow me to do, and so I can only guess at them. Some of them, I fancy, regard 'Trovatore' as the sort of opera that a gentleman of taste does not go to see ; it is not performed at Covent Garden nowadays, though I can remember the times when 'Trovatore', 'Faust' and 'Les Huguenots' were always in the repertory. Nowadays 'Trovatore' is only fit for Sadler's Wells, along with what the Wells people call "Cav & Pag" and "Bo Girl". Puccini has set a new standard of good taste. There are a few critics who rather like a night out in the slums now and then ; but they want to see 'Trovatore' in the good old Victorian style, and would hate the idea of a new translation or a new production. 'Trovatore' made intelligible ? why, that would spoil all the fun of it ; besides, "you can't translate 'Trovatore' : it's an opera for Italian singers, and it can only be sung in Italian".

My own view hardly needs stating to readers of 'Music & Letters'. I am a whole-hearted enthusiast for opera in English ; if all the famous opera-houses of Europe—Milan, Paris, Berlin, Stockholm, Budapest—make a regular principle of performing all operas in the language of the audience, it is only reasonable that we should perform operas in English. And if any gentleman of taste says that English is an impossible language for singing, I can only reply with what Stanford said to me in 1899, when he first suggested to me that my true vocation was not composing operas but translating other people's : "There's no question that English is the finest language in the world for oratorio, and it must be the same for opera". Anyway, English is at least as good a language for singing as Swedish, Czech or Hungarian.

As regards 'Trovatore', I can only say that I have never heard it (and I have seen many performances in various theatres and various languages) without being overwhelmed by its dramatic force. The tunes may be vulgar, the conventions ridiculous and the story utterly incomprehensible, but there is always something happening on the stage, and the music goes ahead with an emotional energy that one simply cannot resist. There are very few operas of which it can be said, as it certainly must of 'Trovatore', that whatever may be thought of its style, it is at any rate never for a moment tedious. Like 'Faust' and 'Carmen', 'Trovatore' seems to have acquired a popularity that is universal and eternal; it belongs to the half-dozen operas which no opera-house in the world, however dignified, whatever its nationality, can afford to do without. Covent Garden of to-day stands apart, because it is open only for a short season.

My attempts at operatic translation, ever since I began with 'The Magic Flute' at Cambridge in 1911 (I fear it was a long time before I swallowed Stanford's wholesome but at that time unpalatable advice), have been treated so kindly by my critics that it seems ungrateful for me to find fault with their criticism. They have not had a fair chance, poor things, for it is only recently that four of my translations have been published in book form (the original edition of 'The Magic Flute' has been long out of print). The others they have had to judge on what they can pick up in the course of a performance at Sadler's Wells—a first performance too, as a rule. If I venture to be a little querulous, it is because I observe that my critics do not seem to have the least idea of what the real difficulties of translation are. They pick out my versions of the well-known songs, such as 'Dove sono' or 'Non mi dir'; they ignore the recitatives and the ensembles, which are just as much integral parts of the opera, requiring equal skill in translation. I am forced to the conclusion that most of my critics have only a very superficial acquaintance with the operas themselves, let alone with the original librettos. One of them disapproved of my version of 'Dove sono', and it was evident that he had not seen the obvious technical problem for a translator—the fact that Mozart sometimes sets the phrase as the poet wrote it:

Dóve | sóno*o* | béi mo- | ménti

and sometimes

Dóve | sóno | í bei mo- | ménti

where the two vowels *o* and *i*, instead of coalescing into one syllable, as they must according to the regular rule of Italian prosody, are



separated by a rest, so that the translator has to find an extra syllable in English, to the ruin, it may be, of the scansion. Rightly speaking, I ought to have translated thus :

Dove	so—no—i	bei mo—	men-ti]
I re-	mem-ber	days for-	got-ten

but in view of the fact that later on it had to be "*days long forgotten*" in order to fill up the extra syllable, I put in "*long*" in the first setting, where Mozart gives two slurred notes to "*no i*", giving each word a note in the English. A word had to be chosen which could be accented either way, according as it came on the last quaver of a bar or on the first ; and I think it is not unreasonable to sing either "*days long forgotten*" or "*days, long forgotten*".

I have never, in all my life, had the slightest inclination to write poetry of any kind ; poetic inspiration is the last thing I should lay claim to in translating operas. What that work requires is not inspiration (though one might well be grateful for it, if it presented itself) but ingenuity in the manipulation of words ; and another most important thing is an understanding of music, based (again) not on instinctive feeling but on rhythmical analysis such as was taught by Ebenezer Prout. If I have acquired any skill in what is comparable to a jig-saw or crossword puzzle process, I owe it to the fact that I was made to write large quantities of Latin verses at school.

Consequently I am not in the least worried when another critic laughs at my translation of '*Non mi dir*' for being flat :

Say no more that I am cruel  
To the lover whom I adore ;  
Need I tell you how much I love you ?  
You have heard it all before.

I knew perfectly well that it was flat when I wrote it ; I meant it to be flat. It is not meant to be recited, much less to be read ; it is meant only for the purpose of being sung to Mozart's music on the stage. On the stage the translator must always aim at the simplest and clearest language possible. If there is one poem by an acknowledged master which a translator should always keep before him as an ideal to look up to, though far beyond imitation, it is

When we two parted  
In silence and tears,  
Half broken-hearted,  
To sever for years, &c.

A song such as '*Non mi dir*' requires, first of all, words that are easy to sing and at the same time easy to pronounce clearly. High-flown or unusual words would be out of place, because in that sort

of music it is almost impossible for an audience to take them in. It does not matter, I think, that the words are so simple as to be flat, considered as "poetry", because the factor which produces the real emotion on the stage is Mozart's melody and the sound of a beautiful voice. Moreover, I would point out that it is pretty generally agreed that this particular song is in itself formal and cold-blooded rather than passionate and romantic. It is part of Donna Anna's character that she is self-controlled almost to the point of callousness.

I propose to discuss 'Trovatore' from the point of view of a translator in some detail, not by way of reviewing my own work in the manner of what Germans call *Selbst-Rezensiion*—a very favourite form of self-expression in Germany—but for two purposes: first, to show what the real problems of operatic translation are, and secondly to persuade readers that 'Trovatore' is not quite such nonsense as they have hitherto supposed it to be.

'Il Trovatore' was first produced at Rome on January 19th 1853. The libretto is based on a Spanish play, 'El Trovador', by Antonio García Gutiérrez, first produced at Madrid, March 1st 1836. The author of the Italian libretto was Salvatore Cammarano, who had written the libretto for Donizetti's 'Lucia di Lammermoor'; for Verdi he had already written 'Alzira', 'La Battaglia di Legnano' and 'Luisa Miller'.

The original Spanish play is still considered to be a classic of Spanish literature; it caused a great sensation on its first appearance. The author calls it a *drama caballeresco*, and this apparently was something new to the Spanish stage at the time. It was Gutiérrez's first play, and he was only twenty-three when it came out. What astonished Spanish audiences in those days was the unbridled passion of the three chief characters, Leonor, Manrique and Don Nuño (Conte di Luna). Everything has to give way to this. Leonor bestows her love on an outlaw, the son of a gipsy, in defiance of her brother's authority; when she takes refuge in a convent, Luna has no scruple in attempting to carry her off; when Luna takes Manrique prisoner Leonor offers herself to Luna as the price of her lover's liberty, but commits suicide rather than yield to Luna's desires. A modern audience sees nothing shocking in all this, at any rate as presented with Verdi's music; it is understood that love is the motive power of all operas, and operatic morality is merely part of that general world of opera in which reason and common sense are unknown. Streatfeild in his book 'The Opera' says of 'Trovatore' that it is "melodrama run mad". But what is melodrama, as the Victorians knew it? Melodrama made its first

appearance in England about 1800 ; it was an adaptation from the French type of *mélodrame* created mainly by Guilbert de Pixérécourt during the previous decade. It was called *mélodrame* because it was a romantic play with a great deal of incidental music, structurally not unlike the English operas of Purcell's day. Critics of literature have wondered how Pixérécourt came to conceive of characters who expressed their passions and emotions with such extravagance ; the explanation is simple : they behave like characters in opera who are accustomed to express the most violent emotions in terms of music. Nevertheless, it must be made clear that the ethics of 'El Trovador' are not those of an opera by Handel or Rameau ; and in listening to 'Il Trovatore' we ought to try to realize the attitude of Spaniards in 1836 to such matters as noble birth, family pride, parental authority, conventual seclusion and female chastity.

The Spanish play is partly in prose and partly in verse ; this is not unusual in the Spanish theatre, and even in modern sentimental drama characters will occasionally "drop into poetry". At the time of the first production the play was criticized with some care ; it was pointed out that the scenes in prose were more like a novel than a play, and that the scenes in verse, although beautiful in themselves, were lyrical rather than dramatic. Cammarano, in arranging the play for Verdi, was obliged to put a good deal of the prose into verse, in order to provide arias and choruses, and the curious thing is that he cut out a great deal of the original spoken verse, with the result that the opera does not contain a single love-scene for the hero and heroine, unless we count the few bars in which they announce their intention of regularizing their union by marriage.

It is difficult for an English reader to form a judgment on Cammarano's merits as a poet, but from an operatic point of view he has the defect of writing in a very involved and affected style. It is a style obviously derived from Ariosto, just as the style of Planché, author of Weber's 'Oberon', is obviously derived from Shakespeare ; but I cannot think that operatic Italian is any better than operatic English. It is indeed worse, for the Italian language admits of complicated inversions imitated from Latin to a much greater extent than English, and these are singularly difficult to follow when set to music. To judge from the solos and ensembles, one would imagine that Verdi himself had the poorest opinion of Cammarano's verses, for he treats them at times as if they were complete nonsense. We must, however, recognize the convention which seems to have been accepted by practically all composers in the first half of the nineteenth century—that there was a sharp

distinction between recitative and aria : in recitative words had to be declaimed with strict regard for sense, but in arias the melody was paramount and words might be left to take care of themselves. When composers did occasionally declaim a word or two correctly in the course of an aria, as happens sometimes in the operas of Méhul, Schubert, Weber, to name only a few examples, and even in 'Trovatore' itself, the effect is startlingly dramatic. The practice of composers in this respect is very variable, as one would naturally expect from the conditions imposed by different languages ; in 'Trovatore' Verdi is dramatic enough in the recitatives, and in the dramatic moments of an ensemble, but in places where the words do not matter much he has no scruple in misaccenting them, repeating them, cutting them down, and filling out phrases with the useful expletive " ah si ".

When Verdi's manuscripts become available for scientific study in their entirety some researcher may perhaps investigate how far Verdi was in the habit of composing his melodies without regard to the words. There are many places in 'Trovatore' where it seems pretty clear that he wrote his music first and then fitted in words to it as best he could, sometimes regardless of the natural musical and literary phrasing. It is situations like this which present the translator with very difficult problems.

As the libretto of 'Trovatore' is generally considered to be the classic example of a story that no one can understand, I regarded it as my first duty to do all I could to make the story clear. For this purpose I studied the Spanish original and compared it with the libretto. The defect of the libretto is that it cuts out a rather important character, Leonora's brother, the head of her family, who is in the position of guardian to her and talks very severely about family pride and honour. Further, the libretto cuts out a good deal that explains the personalities of the characters and their motives for what they do. Instead of this we have arias and ensembles that at the most express the emotion of the moment ; and it can very often be said of Verdi's music that it concentrates more on operatic effect and " bringing the house down " than on dramatic characterization. On the other hand, the recitatives are certainly dramatic, and the character of Azucena is very consistently brought out. Luna is the worst sufferer from Verdi's music : his first aria, ' Il balen ', does not come until the second scene of Act II, and it presents him in very sentimental mood. It is true that he has some chance of characterization in the trio of Act I, but he soon has to drop into what is nothing more than accompaniment.

The background of the play is a civil war in the north of Spain ;



the Count of Urgèl (a character who does not appear at all either in the play or in the opera) has revolted against the King of Aragon, another character who does not appear. Luna is commander in chief of the royal forces ; Leonora is a lady in waiting on the Queen ; Manrico is fighting on the revolutionary side, with which the sympathies of the audience are naturally enlisted.

In the first scene of Act I Ferrando explains to a chorus of soldiers and servants, first, the relations between Luna, Manrico and Leonora, and secondly, the story of the witch Azucena and the stolen child. The language is very involved and inverted ; it may be as poetical as Ariosto, but clear it is not. The difficulty for a translator is to make a version which is at once clear without being undignified when sung to recitative. English presents another difficulty. In old-fashioned *recitativo secco* (as for instance in 'Don Giovanni') the syllables are spoken mostly to even quavers, but they go rapidly, at the pace of natural speech, and can be treated quite freely in performance, as they have only occasional chords to support them. In Verdi's early operas there are passages marked *Recit.* which can be taken freely, but for the most part the declamatory portions are written in strict time and in longer notes, crotchets and sometimes semibreves being employed. The object of this is to provide the singer with notes that he can sustain, so as to show off his voice. It is often almost impossible to fit English words to these rhythms ; in most cases the English word which is right for the situation is a short one that can be shouted dramatically, but not sustained.

Ferrando informs the servants that Luna is watching Leonora's window. They remark on that :

Gelosia le fiere serpi gli avventa in petto.

Jealousy the proud serpents to him huris into breast.

Here is an immediate example of Cammarano's over-poetical style ; this is not the natural language of servants. But the word "serpi" (serpents) at once suggests to Verdi a vivid musical phrase ; it is an instrumental rather than a vocal phrase, depending for its interest on a reiterated figure. It imperatively demands some equivalent of "serpi" ; so I translate

Jealous rage, like a poisonous worm, at his heart ever gnawing.

The result of this, if the reader will take the trouble to compare Italian and English with the music, is that the phrase becomes more sharply accented, and a little more broken. This is a danger against which one comes up over and over again in 'Trovatore'. Verdi fits his words in regardless of the fact that the verbal phrasing and

the musical phrasing do not coincide; the musical phrasing is generally shown clearly in the orchestra. To fit English words exactly as the Italian are fitted would in most cases be impossible: if not impossible, at any rate contrary to natural English speech. But if one disregards the Italian phrasing and sets English words in the natural rhythm of the music, the phrase sometimes seems to lose something of its *cantabile* character, and there is a danger that the whole opera, if translated on these lines, might seem to have undergone a bewildering change of style. The translator can only exercise his own judgment. The principles which have guided me have always been (1) to make the story as clear as possible, (2) to use natural English and not "operatic" English, (3) to make the accents fall naturally, so that the music should sound as if it had been composed to English words.

Ferrando's ballad alternates between two styles, in common time and in 3-4 respectively. The sections in common time are not difficult to make clear; and here everything must be sacrificed to clearness, for on this exposition the whole plot of the opera turns. The 3-4 section is harder to manage, because the phrases are instrumental in character; no English words of any kind are appropriate to them. The second stanza offers good opportunities; here is my version:

She maintain'd that she came to tell the fortune  
Of the babe, as the stars might show.  
So she said. But a slowly creeping fever  
Fell upon him and laid him low.  
His face was deathly pale; soon we saw him languish;  
All the night he lay trembling,  
By day he moan'd, and none could soothe his anguish.  
That woman had bewitch'd him!

Verdi makes a wonderful effect in this verse by breaking it up, now that the first has made the audience familiar with the tune. The first unexpected effect is the word "bugiarda!" (liar) sung unaccompanied, and marked *parlando*. The word "liar" did not seem to me suitable, mainly because we cannot make it definitely feminine. I preferred "So she said!" because the music thus accentuates the word "she" and gives it point. At the end came a real problem. The last line in the Italian runs:

Ammaliato egl' era!

Five quavers, then a high semibreve on the first syllable of "era", to be bawled out *con terrore*: the chorus are directed to shudder. This declamation may be right for Italian, but it will not do to say in English:

Bewitch'd by her he *had* been!

The high E must obviously have the most important word, and that word ought to be "witch", or "witch" as part of a word—"bewitch'd", or "witchcraft". It is a more expressive and forcible word than "sorcery", which could have been sung to a long syllable, whereas "witch" cannot, though when spoken it is thoroughly effective. I consulted the producer and conductor at Sadler's Wells, offering them various alternatives; they chose the one I have printed.

The last chorus of this scene has peculiar difficulties. It is sung (or rather it is directed to be sung) *estremamente piano*, and it consists mostly of detached quavers with rests after them. Verdi never has any scruples about chopping up words and putting rests between the syllables; I cannot feel that this is really tolerable in English. Fortunately English has its own remedy—its enormously large number of one-syllable words. Thus it was not very difficult to write here:

Some say, on the roof they have seen her go creeping;  
She flies like a screech owl while good folk are sleeping.

With the opening of Scene 2 came the fundamental question: were my characters to say "thou" or "you"? In the Italian they almost always say "tu"; but on the stage of to-day "thou" and the forms that go with it are apt to become sticky. I have sometimes been criticized for using "thou" and "you" promiscuously; but Shakespeare does the same. One can establish a general principle in practice: "you" in recitatives, unless the moment is very solemn or intense, "thou" in aria, where the whole atmosphere is raised to a more romantic level. Leonora's beautiful aria demanded the rather gushing style of the early Victorians—the minor poets rather than the great ones, though Tennyson can be gushing at moments. At the end of each stanza Verdi repeats some words; I thought it better to write additional ones. Thus instead of

E versi melanconici e versi melanconici  
Un trovator cantò,

I wrote

And then a voice uplifted sang,  
As through my heart the music rang,  
A song of faithful love.

Observe that Verdi has no scruple about giving the soprano the Italian *i* (ee) to sing on a high B $\flat$ . The second aria, 'Di tale amor', brought serious problems, and I submitted six versions to my vocal experts before we agreed on a solution. Verdi's music bears no relation to the natural rhythm of Cammarano's verses; but it has a rhythmical system of its own, and I tried therefore to reproduce

that. Here, however, difficulty arose from problems of vocal technique, problems which could only be solved by getting an experienced singer to put the version to a practical test. Critics who specialize on singers will probably find fault, for in Italy certain traditions have grown up among singers which can only be carried out by an utter disregard of the words and their sense. It may legitimately be argued that the words, as set by Verdi, often have no sense.

In the following scene (Luna and Manrico) the first necessity is to choose words which will emphasize the violent intensity of Luna's passion. The stage direction at any rate says that he is "cieco d'amore", blind with love. Luna's muttered ejaculations during Manrico's song are difficult to render, for they must stand out very conspicuously. Here they are in Italian, one after another :

Il Trovator !—io fremo !—Oh detti !—Io fremo !  
—Oh detti !—Oh gelosia !

Not one can be translated literally. I think, too, that it is a mistake to repeat words in this case ; here is my version :

That sound again !—The minstrel !—He love her ?—  
How dare he ?—She loves him ?—How can I bear it ?

This at any rate gives us a certain *crescendo* of feeling.

In recitatives I have generally made no attempt to reproduce Cammarano's rhymes, and in arias I have shirked the double rhymes wherever possible, considering it enough to rhyme alternate lines. But in such a movement as the *allegro agitato* in E minor (entrance of Leonora) rhymes become necessary, although the music is dramatic rather than lyrical, for the rhyme helps to clinch the sense, as it does in English heroic drama. But one cannot reproduce all the rhymes, for the lines are much broken up between the characters, and the sense sometimes carries over from one line to another. Here, too, clearness of story is essential ; an example will show how one can make the situation clearer than in the original :

Luna : Se un vil non sei, discovriti !

Leonora : Ohimè !

Luna : Palesa il nome.

Leonora : Deh per pietà . . .

Manrico : Ravvisami,

Manrico io son.

Luna : Tu ! come ?

Insano, temerario !

D'Urgèl seguace, a morte

Proscritto, ardisci volgerti

A queste regie porte ?



(The English words are here printed to correspond with the metre of the Italian.)

*Luna* : If thou'rt a man, reveal thyself !

*Leonora* : Oh heavens !

*Luna* : And say, who art thou ?

*Leonora* : For mercy's sake . . .

*Manrico* : You know me well :

My name's Manrico.

*Luna* : Thou ? fellow !

How dar'st thou ? Thou, an outlaw,

Allied with rebels, at war with

Thy sov'reign, the King of Aragon,

Thou dar'st invade his palace ?

Here rhyme had to be sacrificed to sense ; and it will be seen that we can afford to do so, because the Italian rhymes are to some extent obscured by the breaking of the lines.

The trio in D $\flat$  gives us once more the problem of Luna's little ejaculations, which come in whenever the others stop to take breath. Neither words nor music are significant, but one must help things out by finding stronger words. Then comes a very characteristic Verdian device ; Leonora and Manrico sing the tune in thirds and sixths, while Luna sings the sort of counterpoint that would be given to a euphonium in a brass band. Most of Verdi's ensembles are composed as if for brass band ; that is the reason why they sound so thrilling when played out of doors in the Piazza at Venice. But it is very difficult to find suitable English words to go with them. Here the words are not new ; they are adapted from previous lines sung by Luna, but they are set to an entirely different rhythm. This rhythm had to be analysed on purely musical principles : it resolves into a series of eight-syllable lines, iambic, and thus ending on an accented syllable, perfectly easy to reproduce in English. But new words had to be written ; and it was important to discover that the first line is not a complete one, but only the last four syllables of one.

Act II. We all know the anvil chorus, but how many of us have ever taken the trouble to read through the Italian words ? Here again Cammarano is fatally poetical ; what gipsies would observe that the sky at dawn was like a widow going out of mourning ? Cammarano must be poetical even in his stage directions : " le donne mescono in rozze coppe " when they bring the men drinks. Azucena's ' Stride la vampa ' has a melody that in itself is marvellously vivid and expressive ; but it is curiously difficult to fit words to it that can conveniently be sung. Her recitative is troublesome only because she talks about Manrico's grandmother, for " grandmother ", like " uncle " and " aunt ", is inevitably comic when sung. She has to be discreetly paraphrased. The next aria

was comparatively easy, except for the word "rogo", which occurs very often in this opera. "Rogo" means a bonfire; but my experts would not allow me to translate it thus, because they said that a "bonfire" always implied a cheerful sight, such as it is on festive occasions at Oxford and Cambridge. "Pyre" was useless, as too affected; "faggots" had to be used now and then; "stake", which is the right English word for the situation, is one syllable instead of two, and cannot be brought out with the same sort of energy in declamation. Otherwise the conspicuously energetic declamation of this aria made it a pleasure to put into English. At the end there is an awkward problem—"Sul capo mio le chiome sento drizzarsi ancor." You cannot sing "I still feel my hair standing on end" and repeat the last words two or three times. Further, Verdi's musical phrase does not correspond with the metre of the words. As the orchestra shows, the musical phrase ends on the note A, cutting the word "chiome" in half, and the new phrase (repetition of the first) begins on the F set to the syllable "-me." There is this to be said for Verdi's setting: "chiome" has two semibreves, low A and F, a sixth above, almost unaccompanied; and a contralto can make a fine noise on it, especially if she takes the minor sixth with a *portamento*. It is quite probable that Verdi thought of this vocal effect and intended it; but for the English stage I thought it better to divide the phrases naturally, being of the opinion that it is no good for English singers to try to reproduce purely Italian vocal tricks.

The next conversation has an amusing illustration of Italian psychology. Azucena tells Manrico how she went to find him on the battlefield and tended his wounds; he interrupts her vehemently *con nobile orgoglio*, as the poet directs, to say that he received them all in his chest. There is nothing whatever of this in the Spanish; Azucena never mentions the battle, and the Spanish Manrique is not given to boasting.

The scene outside the convent was another place in which rhythmical analysis of phrases was very necessary. Luna's soldiers sing a series of very short figures, just like instruments in a military band; Verdi uses any old words that he has for this, and it is just this kind of treatment which gives opera in general the reputation of being by nature absurd. Here again new words had to be written, mostly words of one syllable. This was necessary in various later situations. It is a favourite trick of Verdi's to write a coda to a movement, then another coda, and yet another, in order to pile up an effect at the end. In doing so he generally repeats words over and over again, but to entirely different rhythmic shapes, so that the

translator is often forced to write a large amount of new words. In this opera there are two or three cases of a whole aria being repeated note for note ; sometimes these repeats are cut in performance, but more often not, and here the translator ought to supply a second stanza of verse instead of repeating the old words. The great ensemble before the convent is a glorious piece of music, but it is all military band writing. Verdi treats the words as if they were no more than *solfà* syllables : the translator must analyse the rhythms and write words in new metres to fit them. Similarly the great soldiers' chorus could only be rendered by disregarding the original metre and inventing words to fit Verdi's phrases. I thought it better, too, to disregard Verdi's slurs, and to give each note a syllable of its own, as a rule. The result will probably be rather rougher than the Italian, but it is a chorus which is always sung roughly, and the dramatic situation demands that the savagery of medieval warfare be clearly brought out. The great scene for Azucena and Luna presents the usual difficulties of all the ensembles in 'Trovatore'. Luna's initial phrase, "Tua prole, o turpe zingara", is one of the most striking ever written by Verdi, but it required much ingenuity to find words to fit it. The thrice repeated figure ("potrò, potrò, potrò", in the first line—the second ignores the repetition) demands in each couplet some word that can bear similar repetition, and the words for the next bar, where the voice suddenly leaps up a ninth on the second beat, must be very carefully chosen.

'Di quella pira' is hard to translate because of the vocal tricks, essential to its dramatic expression ; it also required a second stanza to be written.

The fourth act was less difficult than I had expected ; the emotional atmosphere becomes more and more tense, and the words are more and more forcibly declaimed. Translation is never difficult—never *dishearteningly* difficult, I would say—when words are declaimed with vigorous expression ; what reduces a translator to misery and despair is the habit Verdi often has of treating words as if they had no meaning at all. In the trio for Leonora, Manrico and Azucena (beginning "Ha ! quest' infame") I had to alter my first version because I had assumed too slow a *tempo* for it. My own instinctive *tempi* (for which I claim no authority) are often too leisurely, I find ; when I hear my translations sung at Sadler's Wells the music is liable to be taken so fast as to make it impossible to sing the words clearly. I do not wish to criticize our conductors ; it is the general tendency of modern conductors to think of all music in an instrumental and not in a vocal sense.

The translation of such an opera as 'Trovatore' raises some interesting fundamental questions. It becomes obvious that Verdi sought to obtain his intense emotional effects by pure vocal tone rather than by the sense of the words sung. In English opera we may perhaps allow emotion to be carried on a long vocal line, the entire melody of a song, but in single moments of crisis we expect the word, and the sound of the word, to express the emotion, rather than the mere tone-quality of the voice. We must not condemn Verdi, as the older generation of English musicians did, for writing soprano parts (e.g., Gilda and Violetta, and to some extent Leonora) that are merely florid and showy; there have been singers, such as Gemma Bellincioni, who made them intensely expressive—expressive in themselves, regardless of the words. Is it possible to achieve this result with English singers singing English words to English audiences? Or must we agree that for English audiences the word is instinctively more expressive than the note, and that English singers had better concentrate on that rather than try to make their voices sound like those of Italians, to the ruin of whatever words they have to sing?



## THE UNEXPECTED IN MOZART

By A. J. B. HUTCHINGS

MUSICOGRAPHERS have pointed out the arbitrary, if convenient classification of four very different composers under the title "Viennese School"; we are reminded that the mature work of Haydn and Beethoven had uniquely personal features and that Schubert alone was born Viennese. Yet it is convenient to postulate a fundamental idiom, akin to the chemist's "radical", which we label "Viennese" and suppose to be common to the immature writing of all four masters. When asked for the local habitation of their hypothetical "standard English", phoneticians do not hesitate to tell us that it is somewhere in London and Oxford; and musicians, though finding it more difficult to cry "Lo here" or "Lo there", assume that a norm of Viennese technique has its most engaging exponent in young Mozart, even though its closest approximation is found in less individual composers like Dittersdorf. More than one modern writer has noted phrases and rhythms indicative of a highly personal *Stimmung* in the early music of Beethoven, once miscalled "Mozartian", while remarks about Haydn's "sturdiness" and "breath of fresh air in patchouli-scented salons" have long been part of the stock-in-trade of ephemeral criticism. (Romanticist champions love to fling patchouli, as who should say "Persicos odi"! ) Thus Mozart is left as a poetaster whose perfection merits our admiration rather than our interest, and his admirers, who know that such an attitude shows dullness of perception, are prone to make themselves foolish by trying to invest their hero with qualities belonging to a later epoch of musical and artistic history.

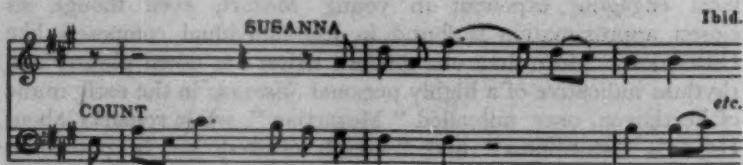
This essay tries to show that no pejorative flavour inheres in the remark that Mozart was the child of his age, conventional by birth and choice. To deny its truth is merely to join in the pretty critical game of re-arranging other men's pigeon-holes; but the corollary—that there are no pleasant surprises in so conventional an artist—must be denied. Mozart's surprises are not dramatic in the Beethovenian way. The three repetitions of ♯♯♯ in the 'Zauberflöte' overture, which Beecham makes so momentous by

giving notes and rests their exact time-values, happen to anticipate the trumpet-assents of the priests in Act II; but a simple technical fact imparts a dramatic touch when those chords are heard by members of the audience who see 'Zauberflöte' for the first time and know nothing of the priests' trumpets. The fact to which I refer is that the figure remains each of the three times in the root-position of the chords, instead of being a repetition in B $\flat$  of the three different chords which opened the overture in E $\flat$ . In such a parade of technical virtuosity as is this overture, the plain chords form a unique stroke, and I feel that Mozart alone could have foreseen their effect or have resisted the temptation to write three different bass notes beneath them.

Or consider a phrase which might have come from the pen of Beethoven, Mozart or Schubert :



Which one of them but Mozart would have avoided the obvious sequence, or done anything like this ?



This is conventional, normal Mozart; it is unexpected, but not dramatic nor "romanticist". Felicities of like nature are to be sought, not necessarily in unusual places such as the Requiem or 'Don Giovanni', but in all his best normal concertos, quartets and symphonies. They may pass unobserved by those who seek only the capricious unexpectedness of an age which put a higher value on personal idiosyncrasy than did Mozart's.

Much of the foolish adulation given to Mozart in our time comes, I believe, from converts whose ears have been opened to marks of genius such as those just quoted, and who, should one suggest that their hero is ever vapid or uninteresting (as he often is when not at his best), allow their zeal to reply with Wordsworthian arrogance: "Minds that have little to bestow find little to perceive"—a disarming brick which puts any questioner in his place. They are like a man who has always thought improper stories funnier than

proper ones and then hears a series of funny *and* proper ones : not content with his delight in a world of nonsense providing incongruous situations other than those which rely on defiance of propriety, he wants everyone to recognize fun in all stories which happen to be proper. A mentality of Jane Austen's refinement can provide incident and maintain interest in stories which treat of no murder, rape, arson or other black villainy ; and there are musicians who take no less pleasure in the cadence into D which opens Mozart's popular piano Concerto in A major than others do in the notorious opening of Beethoven's first Symphony. There is little to advertise the sleight of hand which slips the extra bars into the following tunes, giving us the pleasure of an occasional Alexandrine in conventional verse :

## F major Ffte. Concerto



## Vaudeville from 'Seraglio'



and if one were to include in this list the many examples of cadence delayed by chromatic part-writing—that most delicious haunt of the Mozartian bitter-sweet—these pages would be filled with music type.

It must be insisted that in none of my illustrations does there appear any foreshadowing of the unexpectedness of Beethoven's day. Ingenuous remarks from Mozart himself put his romanticist worshippers into a difficult position. There is, for instance, the naïve opinion that "Music must always be beautiful"; we know quite well what Mozart meant by "beautiful" and it is hopeless to wriggle out of it by using the "fringe equals broomstick" casuistry, or to hedge round it with Stendhal's dictum, "All art is romantic in its own day"; we must accept the fact that Mozart did not hold the Monteverdi or Strauss aesthetic, which does not regard anything deliberate as "wrong". Stendhal's remark contains a measure of truth which does not apply here; there is no certainty that the chromatics, false relations and suspensions which disturbed Sarti had the same effect upon contemporary ears as those in 'Tristan,' had upon the ears of a later generation. What is more, people who hunt for the *abnormal* things in Mozart point away from the unexpected things (of a different vein of freshness) which abound in his best typical work.

Dr. Robert Haas has given patience and scholarship to present some of Mozart's most admired melodies as a synthesis of conventional *artacula*; one's complaint is that, only too often, the poorest melodies are admired—the two-bar-synthetic ones, obviously put together for standard "treatment" in which they split up again. The only virtue of this second and third-rate Mozart is that it does not pretend to be more. It is pretty and sterile, but never vulgar; there is no reason why we should stop our conversation to listen to it unless it can be made attractive as a performance. Despite loose talk about "Mozart's unfailing melody", one may say that the presence of a good tune, using some interval or rhythmic turn which caused even Mozart to do some extra thought in its treatments, is a sure sign that we have come upon good Mozart. For myself, I cannot see why the favourite items from 'Don Giovanni' should be the arias of Ottavio and Anna of the "Il mio tesoro" type, which are little distinguished from respectable Gluck or even Piccinni. The leap of a ninth in Susanna's aria 'Venite inginocchiatevi', sung during her disguising of Cherubino, alone makes that song a fresher piece of work than the over-rated 'Voi che sapete', which contains little that could not pass for second-rate Schubert. Particularly dull are the manufactured modulatory phrases in the middle of 'Voi che', with the conventional German-sixth cadence and the bass dragging us off to the recapitulation by steps down from dominant to tonic. In contrast with 'Voi che' I would set a tune of Mozart's from the same opera, along with two similar melodies by other Viennese composers



(all shown in C major); the Mozart example is at once the most conventional and the most engaging.

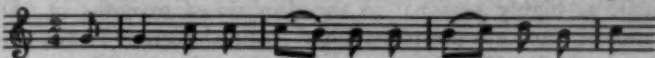
Haydn—Pfte. Sonata



Schubert—'Rosamunde' Overture



Mozart—'Figaro' Act I



Parallel quotation from early Beethoven is difficult, for, significantly enough, his tunes of the first period are prone to begin on strong accents and to modulate.

If it is foolish to deny Mozart's conventionality, it is also misguided to see in his pathetic moods a foreshadowing of the heavy Teutonic romanticism of Goethe and Beethoven. Romanticist critics associate "spirituality" almost exclusively with dramatic turbulence. (Here let me explain that I use the word "romanticist" merely as a convenient label for a critical attitude based upon values which were in the ascendant during a certain epoch of musical history.) Pope, whose genius had many points of resemblance to that of Mozart, was held by Matthew Arnold to "lack poetry and high seriousness"! Pope chose to work with the rhymed and internally-balanced couplet of convention, which he fashioned into such lines as "Die of a rose in aromatic pain" or "The spider's web, how exquisitely fine: Feels at each thread and lives along the line." The best of Pope's verse certainly "lives along the line", but Arnold held "poetry" and "high seriousness" as inseparable. Pope was therefore classified with others who had the method but not the sensibility. Pope at his rare worst can be parodied; the sensibility of Pope at his unexpected best cannot. And so with Mozart; nobody can make a convincing parody of the one composer whom one might have supposed an easy target; young Rossini had no other ambition. The best Mozart has not necessarily any "high serious" purport. How trivial 'Deh vieni' (the 'Figaro' one) looks on paper—a mere *aria di portamento* employing few other intervals

than those of the common chord and no harmonies outside the primary triads. A friend of mine who has a notable hiatus in his musical education heard Elisabeth Schumann's record of 'Deh vieni'; he told me that "Verdi did write some fascinating tunes after all"! I recommend 'Deh vieni' to the analyst for a tough evening.

That disposes of "high seriousness"; moreover there is no need to infer, from Mozart's peculiar reaction to a minor key-signature, that he would have lived to challenge Beethoven at his own game. Only the schoolboy, revelling in his discovery of the various period styles, jumps to a prediction of Beethoven when he plays the modulations in the C minor 'Phantasie' Sonata. Momentous and dramatic those modulations may be, but they are highly personal, as highly personal as the diminished sevenths in 'Don Giovanni'; they are not to be found in Beethoven or in any other composer. It is difficult to guess the spirit of a possible successor to the ninth Symphony; it is equally difficult to imagine the form or spirit of a successor to the 'Jupiter'; the next work might easily have been some vapid, "commissioned" pomposity. You never can tell with Mozart, yet no two minuets are rhythmically or spiritually akin.

If Mozart's individuality is to be championed, it must not be done by sniffing out romanticism, but by showing the amazing novelty of musical thought that was possible to a mind with the most complete grasp that has yet been manifested of the diatonic system which is still the basis of academic technique. This may seem an extravagant claim, but we can only explain many a Mozartian *tour de force* by realizing that the man could carry in his head, not just chords, their inversions and the few stock contrapuntal combinations which serve ordinary musicians, but also the discords, suspensions and other ornaments which ordinary musicians have to prepare and "work out". Very different by nature was Beethoven. A tremendous artistic impulse constantly made him a greater technician, although by nature (for so great an artist) he was not supremely endowed with harmonic or contrapuntal ability; by his own admission he had at first to work with great labour, and he remained much more a "root-position" man than his predecessor, despite such glorious exceptions as the first movement of the 'Eroica'. This may be illustrated with a simple test. Ask any friend with a good "ear" to recollect at the keyboard so familiar a thing as the priests' march in 'Zauberflöte', or to supply the original harmony from this easy bass in 'Figaro'—Act II, 'Susanna or via sortite':

'Figaro' Act II

COUNT

Con - sor - te mio, giu - di - zio, un scan-da-lo, un di-

-sor-di-ne, schi - viam per ca - ri - tà,

Most musicians, who would pass with full marks a similar test on the Beethoven symphonies, come to grief in this one. It is all very simple once they have peeped at the original—far more simple than they had expected; that is the tantalizing thing. To spare the reader's tantalization, here is the clue:

SUSANNA

Un pre - ci - pi - zio, un scan-da-lo, un di-

COUNTESS

Con - sor - te mio, giu - di - zio, un scan - da-lo, un di-

-sor - di-ne, qui cer - to na-sce - rà, etc.

-sor - di-ne, schi - viam per ca - ri - tà,

etc.

If further justification of the claim I made above is needed, I should instance a passage which I forbear to quote, because it is an example of unusual, not "best normal" Mozart, namely the introduction to the C major Quartet. The only way to provide at least a partial explanation of that notorious page of discord is to say that the ornaments, ready to Mozart's brain as are their solutions to ours, get the stress accents. The procedure seen in Ex. 9 is carried a step forward so that, as one discordant part moves to resolution another part in mid-air moves into discord. It is wrong to regard such passages as "contrapuntal"; if this is counterpoint, then so is the 'Meistersinger' prelude, which interests us for the same reason: it shows the composer carrying a complicated technique in his head (even if those who do not find Wagner to their taste feel that his attempt to imitate counterpoint resembles a Gothic revivalist's attempt at "vaulting" or "arcading"). What both the 'Meistersinger' prelude and the C major Quartet show is a clear head. But the Quartet should be excluded from this inquiry on other grounds—namely that it is a specimen of the already well-chronicled "pathetic" Mozart. Here, too, it may be noted that one abnormality of "contrapuntal" Mozart is its "high seriousness": is there a tougher fugue than that in C minor for two pianos? And, magnificent though it is, can we take 'Quam olim Abrahæ' as normal Mozart?

Though I have imputed Mozart's novelty of thought to command of diatonic technique, I might have attributed it to rhythmic resource. The rhythms of a later generation were cumulative and metrically pulsating, broken by dramatic syncopations and caesurae, not always subtle. Mozart showed the *pitch* of notes as a comment on their length. Hence his love of a repeated note before a leap (e.g. first tune of piano Concerto in F major). We do wrong to examine line without bearing in mind the recalcitrancies of quantity and accent. In the D minor piano Concerto the trumpet is silent in the last movement till the very end, when it comes saucily in with:





Wherein lies the piquancy? Surely in the context of the F# with regard to time and pitch. A trifle for such a fuss—yes, but a trifle not to be found in other scores. Our familiarity takes these little gems for granted. And while we are thinking of delayed trumpets, has the reader noticed when, if at all, the trumpet is used in 'Non più andrai'? Not till the very end; I should like to give the music and the libretto to any bright student and ask him to score that song to produce the same dramatic effect.

Except in horseplay Mozart held aloof from the rhythmic suddennesses of Haydn and Beethoven. I am told that the Chinese word for a rude man means "One who does the unexpected thing"; in this sense Mozart is never rude, and though Beethoven borrowed many a point of procedure from him, the unexpected in Beethoven is rarely like the unexpected in Mozart. There are exceptions like the A♭ pause after a descending arpeggio of the chord of C minor in the recapitulation of the 'Waldstein' Sonata—but even that is rather too well advertised for Mozart. Perhaps a better example is the sublime and not vulgarly emphasized modulation into F at a similar point in the 'Eroica' recapitulation . . . and did that turn of the music come about while composing at the keyboard? O ungenerous thought! Did the left hand stray down by accident to an unexpected dominant, causing a suspension at the top? As Kent replied to Gloster's apology for Edmund the Bastard: "I could not wish the fault undone, my lord, the issue of it being so proper". If one hunts for unexpectedness of the Mozartian kind in Beethoven, one must usually catch him in one of his less high-serious moods. A delightful example is the peculiar turn given to the cadence which concludes the first lilting tune in the *allegretto* of the eighth Symphony.

To Cecil Gray goes the credit of showing that Mozart's style bears a close relation to that of the Mannheim school, whereas Beethoven's harks back, through Haydn, to C. P. E. Bach. Though the perspicuity of this remark is best recognized by intuitive reaction, yet one may notice certain definite stylistic points. In C. P. E. Bach's employment of rests, pauses, dynamic changes and *quasi-recitativo* passages one sees a prediction of Beethoven's dramatic machinery. So also Mozart's idiom inherits identifiable formulas common to Stamitz, Dittersdorf and even Paisiello. His chromatics have some ancestry in the 'Ovid' symphonies of Dittersdorf; the Mannheimers share his predilection for German sixths and for occasional chains of suspensions over falling chords of the sixth. It was left for Mozart's genius to transform this stock-in-trade into stuff like the following:

COUNT SUSANNA 'Figaro' Act III

far - mi languir co - si? Si - gnor, la don - na o -

- gno - ra, tem-po ha di dir di al.

Even at its least distinguished and most "commissioned" and sterile, Mozart's work is crisp and clean. The poorest work of Schubert and Beethoven could hardly be called sterile; neither could it be called crisp and clean. On the contrary it has a staleness which is itself a measure of greater things to come. The seventh is more frequently added to the dominant chord, a suspension put over an accent; yet these practices have lost the sweetness they had when seen less frequently in Mozart. Despite the talk of a "common Viennese apprenticeship", could the popular 'Minuet in G' have come from Mozart's pen?

It is hoped that none of these comparisons will be misread as a slight on Beethoven. They are meant only to show that his genius and Mozart's were widely different, the one doing best what the other did worst. Why pretend that, "if he had wanted to" or "if he had been born later" or "if he had been brought up differently", Mozart would have written works like the 'Hammerklavier' or the ninth Symphony? It is no more a slight on Mozart to say that he could never have written these works than it is a slight on Beethoven to say (as I did above) that his root-position basses are not interesting in themselves. Mozart was the cleverest composer western music has yet known and cleverness can always produce something astonishingly unexpected if not emotionally overwhelming. To those who cannot see the fact one has simply

to present a passage like the following and say: "Of course he couldn't have written the 'Ninth', but what other composer, ancient or modern, could have done this?"

## Adagio from D major Quintet

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The first system begins with a treble staff containing a few notes, followed by an alto staff with a more complex melodic line, and a bass staff with a simple accompaniment. The second system continues the melodic development in the alto staff, with the bass staff providing harmonic support. The third system shows a continuation of the themes, with the word "etc." appearing at the end of the first staff in the system, indicating the passage continues. Dynamic markings such as "pizz." (pizzicato) are visible in the bass staff of the first system.

The new ideas of Beethoven's age found their most potent expression in music, and if there had been no such phenomenon as that called "middle-period Beethoven", we should have been forced to postulate it. Late Beethoven remains, however, a luxury, transcending any considerations of style and period. Indeed, late Beethoven is as much a luxury as the best normal Mozart.

## BARBIERI AND THE SPANISH ZARZUELA

BY GILBERT CHASE

IN the history of the Spanish lyrical theatre the eighteenth century represents a particularly barren period. While in France the creators of the *opéra-comique* were evolving a distinctly national type of lyrical art, in Spain the native art was being smothered and suppressed by the preponderance of imported Italian opera. It is true that French opera was subject to strong Italian influences; but in France the native tradition and the cultural environment were powerful enough to profit by that influence without being entirely dominated by it. In Spain, on the other hand, a combination of political and artistic factors tended to favour the Italian hegemony to such an extent that its sway lasted for the better part of two centuries, thus immeasurably retarding the emergence of an indigenous lyrical art.

The first Italian opera company appeared at Madrid in 1703. At that time the Spanish public was still faithful to the native artists, and if thrown upon their own resources the Italians might have fared badly. But the throne of Spain was occupied by a foreign dynasty, that of the French Bourbons. It became the fashion to favour everything that was foreign. Royal patronage and protection were accorded to the visiting Italian singers, thus establishing a precedent that was to continue for generations. The native singers and composers did not yield without a struggle, but the odds were against them, and the Italians carried off the final victory. With the arrival in Spain of the famous Italian sopranist Farinelli, the supremacy of Italian opera became incontestable. Farinelli soon established himself as a favourite at the court of Philip V, for only his singing had power to alleviate that monarch's melancholia. Under Philip V and his successor, Ferdinand VI, Farinelli was able to wield enormous influence, and for twenty-five years he ruled the destinies of Spanish music. Needless to say, by the time he returned to Italy in 1760 Italian opera was firmly implanted in Spain.

In order to compete with their more successful rivals, Spanish singers had perforce to acquire the art of *bel canto*; Spanish



composers, if they wished their works to be performed, were obliged to imitate the Italian models. Lest popular taste should prove recalcitrant to the imported styles, the theatres of the realm were constrained, by royal decree, to perform only works adapted from the Italian or the French, or written in a pseudo-classical style. Any form of art springing from the vigorous roots of popular tradition was tabooed.

Nevertheless, the popular tradition is everywhere and at all times too strong to be killed utterly, even by royal decree. In Spain the theatre had for centuries been a truly popular art. Though it no longer enjoyed official favour, the popular theatre was kept alive in Spain during the eighteenth century by the will of the people. In conjunction with music its chief manifestation was in the form known as the *tonadilla*. This was a short theatrical piece, usually of a humorous or satirical nature, reflecting the daily life of the people. Sometimes it was written for one singer only; but in its more extended forms the *tonadilla* approximated to a brief comic opera, in which singing alternated with spoken dialogue. Historically the chief significance of the *tonadilla* is that it became the principal rallying-point of those artists—singers, composers, dramatists—who were determined to keep alive the vital spark of the native popular tradition in face of the overwhelming Italian invasion. The form reached its apogee in the final decades of the eighteenth century and the first decade of the nineteenth; thereafter it declined and became extinct, superseded by the revived and modified *zarzuela*, whose most notable cultivator during the nineteenth century was Francisco Asenjo Barbieri.

Barbieri was the first Spanish composer to rebel resolutely against the predominant Italianism and deliberately to seek his inspiration in popular sources, creating at least two works, 'Pan y toros' (1864) and 'El barberillo de Lavapiés' (1874), in which the picturesque and highly-coloured Spain of Goya's time lives as vividly as it does in the works of that great painter himself. Barbieri was perspicacious enough to perceive that a really national lyrical art, even in the domain of "grand" opera, could not be created by the importation or imitation of foreign models, but must have its roots in the innate characteristics of the Spanish people and in the glorious traditions of the Spanish classical drama—an essentially popular art. As he wrote in a letter to his friend Pedrell: "The general taste of the Spanish people has always manifested itself in the theatre by the approval bestowed upon those works which, to their historical or fictional interest, whether comic or serious, have united a variety of entertaining and picturesque incidents. We can

only conclude that our much-desired Spanish opera, if it is to have a distinctly national character, must be above all *varied* and *picturesque*, without excluding, even in the most serious subjects, the comical and popular elements."

Barbieri himself never undertook the composition of "serious" opera. But he never ceased to speculate on the question of a national opera, and in the letter quoted above, written in his sixty-sixth year, he refers to the subject of his own attitude in the matter: "Though my character or the circumstances of the moment caused me to work in the purely comic field of the *zarzuela*, I assure you that, old as I am, I would still venture to try my powers in the field of opera, if I could find an author with whom I could come to an understanding." What Barbieri might have done in the realm of opera is purely a matter of conjecture; but what he accomplished in the lighter form he chose to cultivate was of real and definite service to Spanish music: he pointed the way to the practical realization of a lyrical art based on native popular sources instead of upon the slavish imitation of foreign models and the repetition of artificial conventions. In the words of Manuel de Falla, the figure of Barbieri "stands out sharply from the group of composers of that period. 'Pan y toros' and 'El barberillo de Lavapiés' evoke the rhythmical and melodic characteristics of the Spanish songs and dances from the end of the eighteenth century and the beginning of the nineteenth. These works have exerted a great influence upon Spanish composers".

Francisco Asenjo Barbieri<sup>(1)</sup> was born in Madrid on August 3rd 1823. By an interesting coincidence his godmother was a daughter of Blas de Laserna, one of the most famous composers of *tonadillas*. At the age of seven he was sent to school and showed extraordinary aptitude for learning, but was so unruly that his grandfather sent him to a stricter school, in a convent near Madrid. There he assimilated Latin and rhetoric with the same facility, but the friars found his mischievous propensities too much to cope with, so that he returned to Madrid. He was now about twelve, and began to think of studying for a career. His first thought of medicine, but the dissection-room aroused such repugnance in him that within a year he abandoned this idea. He then studied seriously to become an engineer; but it was not long before he discovered where his inclinations really lay.

Barbieri's family was at that time living in the Teatro de la Cruz, one of the leading Madrid theatres, of which his maternal

<sup>(1)</sup> His patronymic was Asenjo; but, following a custom not unusual in Spain, he preferred to use his mother's family name, Barbieri.

grandfather, Don José Barbieri, was caretaker. This theatre was used for the performance of Italian opera, and of course young Barbieri had ample opportunity for attending both the rehearsals and the performances, which held for him an immense fascination. It was thus that he discovered his musical vocation, and he immediately begged his parents to allow him to pursue his inclinations in this direction. They, however, were cool to the idea, and only agreed to let him study music as a pastime. His first music teacher was a member of the theatre orchestra, Don José Ordóñez Mayorito.

By 1837 he had made such progress that he was ready to enter the Royal Conservatory, then known as the Conservatorio de María Cristina, in honour of the fourth wife of Ferdinand VII, under whose auspices the institution had been founded in 1830. María Cristina was an Italian, an amateur of *bel canto* and a warm admirer of Rossini. It is not to be wondered at, therefore, that the Conservatory established by her should have been primarily intended to promote the Italian school of singing and composition. The first director of the new Conservatory was an Italian singer named Francesco Piermarini, and the first professor of composition was Ramón Carnicer (1789-1855), who had made his reputation as a composer of Italian operas. Such was the all-pervading atmosphere of Italianism that dominated the official portion of Barbieri's musical education.

At the Conservatory Barbieri studied singing under Baltasar Saldoni, clarinet under Ramón Broca, piano under Pedro Albéniz and composition under Ramón Carnicer. About three years later, however, his studies were interrupted by the lack of financial means. His father had been killed in the Carlist civil war, his mother had remarried and gone to live elsewhere. Hence Barbieri was left alone in Madrid without resources and found himself obliged to concentrate on keeping body and soul together. As far as his musical education was concerned, this misfortune was really a blessing in disguise, for he was now free from the Italianized atmosphere of the Conservatory and was thrown into intimate contact with the life and the music of the Spanish populace.

He joined the band of the National Militia, receiving the meagre pittance of three *reales* a day. He also played the clarinet in second-rate theatres, at dances and even in strolling street-bands. He gave piano lessons, he copied music and he became a chorus-singer in operas. Eventually he rose to be prompter and then chorus-master of an Italian opera company with which he toured the northern provinces. One night when the company was about to give a performance of 'The Barber of Seville' in Pampeluna, the bass

became indisposed and was unable to appear. Barbieri, at a moment's notice, stepped into the part of Don Basilio—and made a good job of it. But in Bilbao the company failed, and Barbieri was obliged to make his way back to Madrid—on foot. This was in the year 1844.

These were truly to be Barbieri's *Wanderjahre*, for in May of the same year he was engaged as conductor of another Italian opera company touring the south-east of Spain, and once again—failure having attended the enterprise—he was obliged to undertake a long return journey to Madrid on foot. He must have made his way as a sort of wandering minstrel, for he played to perfection that typical Spanish instrument, the *bandurria*, and he had a pleasing voice. Surely it was this contact with the popular soul of Spain, gained while treading its soil from north to south and east to west, that kept Barbieri from succumbing completely to the artificial alien influences that dominated the lyric theatre in Spain during his time.

He accepted a position as musical director of a college in Salamanca, but soon returned to Madrid, which from 1846 became the centre of his activities. He was eager to establish a Spanish opera company in Madrid and actually attempted to launch such an enterprise in conjunction with the composer Basili. But the enterprise met with no support, either from the public or the government, and had to be abandoned. In 1847 Barbieri was appointed secretary to the musical section of the Liceo of Madrid, and from that time his career as a composer began to develop with increasing success. In 1850 his first comic opera, 'Gloria y peluca', was received with favour, and the following year he achieved fame with 'Jugar con fuego'. Henceforth he wrote regularly for the stage, composing in all seventy-seven *zarzuelas*, some of which enjoyed tremendous popularity.

The *zarzuela*, of course, is the traditional Spanish form of comic opera. The name originated in the seventeenth century and was used to designate a play with music, in which songs and choruses alternated with spoken dialogue. The earliest prototype of the *zarzuela* is to be found in the eclogues, or pastoral plays, of the poet-musician Juan del Encina (1469-1534), who is considered the founder of the Spanish lyrical theatre. During the seventeenth century, as we know, the Spanish drama flourished vigorously, its chief representatives being Lope de Vega and Calderón de la Barca. Although little of the music has survived, we know from contemporary records that music played an important part in the Spanish drama of this period. The first work corresponding to the *zarzuela*



type was Calderón's 'El jardín de Falerina', which was performed in 1648 at the palace of La Zarzuela, near Madrid, built by Philip IV. It was from the association with this palace that the *zarzuela* derived its name.

The Spanish classical *zarzuela*, in two acts, continued to flourish during the second half of the seventeenth century, but it was a courtly rather than a popular type of entertainment, generally treating of mythological or allegorical subjects. During the first half of the eighteenth century the *zarzuela* underwent various modifications, and its form was not very definitely fixed. Towards the middle of the century it received a renewed impulse from the playwright Ramón de la Cruz, who gave it a more popular character, replacing the heroic and legendary heroes of the classical *zarzuela* by types taken from daily life. It was this popular *zarzuela* of the late eighteenth century that Barbieri wished to revive.

While most of his contemporaries were content with facile imitations of French and Italian models, Barbieri attempted to recapture some of the essence of Spanish life in his *zarzuelas*. He did not always succeed in rising above his time and his environment; and, indeed, the majority of his works are as insignificant and ephemeral as those of the other nineteenth century *zarzuelistas*. Yet twice at least he struck a truly popular chord, and this, together with his musicological labours, is enough to make him loom head and shoulders above such time-serving mediocrities as Arrieta and Gaztambide. The former, like the frog in the fable, thought that he could create Spanish "grand opera" simply by puffing up the *zarzuela* beyond its natural proportions. He was completely dominated by Italian influences. Gaztambide, on the other hand, had yielded to the fascination of French light opera and made a profitable business out of transplanting this form to his native soil.

These three, Arrieta, Gaztambide and Barbieri, comprised the popular triumvirate of the Spanish *zarzuela*, which now assumed two well-defined forms: the *zarzuela grande*, in two or more acts, and the *genero chico*, in one act. It was at the instigation of this triumvirate that the Teatro de la Zarzuela was constructed in Madrid. They wrote the music for the allegory entitled 'La Zarzuela' which was performed at the inauguration of the theatre on October 10th 1856. In this curious piece the history of the *zarzuela* from its origins up the middle of the nineteenth century is allegorically traced. La Zarzuela is represented by a young Spanish gipsy girl, who is wooed by Pierrot (French music), Harlequin (Italian music) and Tacón (Spanish folk-music). Then Figaro, with his guitar, representing the eclecticism of Rossini, advises her to don Pierrot's

hat, Harlequin's mask and Tacón's cape, assuring her that in this guise she will be acclaimed everywhere. But La Zarzuela refuses to follow Figaro's advice, declaring that she prefers to remain herself. But she keeps Figaro's guitar. Eclecticism is to be the rule of the day.

Barbieri endeared himself to the Madrid public by his evocation of the popular life of the capital. The tremendous success obtained by 'Pan y toros' in 1864 was due in considerable measure to the libretto, which brought the picturesque figure of Goya upon the stage, together with the *majas* and *manolos* whom Goya himself loved to paint. The scene is laid in Madrid in the early nineteenth century, and the plot concerns a political conspiracy, in which Goya and the *toreros* play a prominent part. Musically, the chief interest of the work lies in its exploitation of popular elements. There is a scene, for instance, in which the *toreros* and the *manolera* escort Goya and the Princess de Luzán, singing a chorus in the popular style to the accompaniment of native instruments: *bandurrias*, *vihuelas* and *panderas*. Such a vividly popular evocation is a far cry from the artificial clichés of the Franco-Italian imitators.

Though he was a prolific composer, Barbieri also devoted much of his energy to other musical occupations. From 1864 he was active as a conductor, and he took the initiative in organizing orchestral concerts which became an important factor in the musical life of Madrid. In 1859 he organized the *Conciertos Espirituales*, and later he inaugurated another series of classical concerts, out of which arose the *Sociedad de Conciertos de Madrid*. As conductor of this concert society he made invaluable contributions to the musical culture of the capital by performing the symphonies of Mozart, Haydn, Beethoven and Mendelssohn, and choral works by Handel, Mozart, Rossini, &c. Only by bearing in mind the low state of musical culture in Spain at this time can we appreciate the full significance of Barbieri's achievements in this field.

In 1868 Barbieri was appointed professor of harmony and of the history of music at the Madrid Conservatory. He devoted much time to musicological research and built up a very valuable musical library, which at his death he left to the Real Academia de San Fernando, of which he was a member. It was the Academia de San Fernando which published, in 1890, Barbieri's '*Cancionero musical de los siglos XV y XVI*'. In this important work Barbieri transcribed a manuscript collection of Spanish folksongs from the fifteenth and sixteenth centuries, which he had discovered in the Royal Library at Madrid. The publication of this *cancionero* did a great deal towards drawing attention to the beauties of Spain's

traditional music, and its appearance contributed largely to the modern revival of Spanish musical art.

In 1892 Barbieri was made a member of the Royal Spanish Academy. He was the first musician to receive that honour. It was fully deserved, for no other musician of his time contributed so much to the musical culture of Spain. With every factor of education and environment against him, obliged to rely solely upon his own resources and his own energy, he made a noble and disinterested effort to free Spanish music from alien shackles, and to discover and assert its true character. In 'Pan y toros' and 'El Barberillo de Lavapiés' he created compositions in which the popular spirit of Spain still palpitates. In the lyric theatre, in the revival of popular music, in the field of historical investigation, in the sphere of concert performance, he was a gifted innovator. When he died in 1894 Spain lost one of its most attractive and talented musical figures of the nineteenth century.

## A NOTE ON NOTATION

By A. H. FOX STRANGWAYS

THE diagram on page 652a of the article on Notation in vol. iii of Grove's Dictionary (3rd edition, 1927) "cannot be translated with certainty", says the author, C. F. Abdy Williams. On the other hand, perhaps it can.

The original diagram in Kircher's 'Musurgia' is deprived in Grove of its last three notes and of its underlay. The full statement is as follows below, where beneath the underlay, which is entirely corrupt, is placed the Greek which was probably intended by the original inhabitant of the monastery of San Salvador at Messina in the tenth century, and a strictly literal translation :



Παρθενί η μέγα χαίρε θεόδοτε δώτορ α ων μητεραπομοσύνης  
 Παρθενίη μέγα χαιρε θεόδοτε δώτορ έάων μητέρα πημοσύνης.

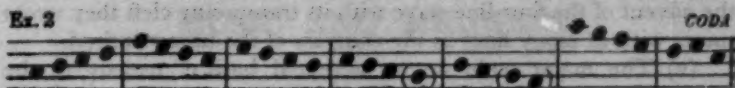
O maiden, have great joy, thou godgiven giver of good things,  
 in the mother of woe.

Assuming that this correction of the underlay is right we notice some peculiarities: *παρθενί* vaguely suggests Pindar; *χαίρε* with the accusative is exceptional grammar; *θεόδοτε* (for *θεόδοτε*) is from Hesiod; *δώτορ έάων* is from Homer, Od. 8.335; *πημοσύνη* is used by Aeschylus for *πήμα*. The line, then, made up of a hexameter and half a pentameter, is certainly not a quotation; it looks like a sentence made up as a piece of *memoria technica*, especially as it consists of such an address to the Virgin Mary as a monk would naturally think of. The words are intended to remind the pupil of the tune and to establish its time.

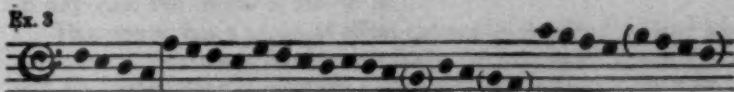
The eight-line staff points to the complete octave and the tune keeps within that, and fills it. Ignore for the moment the last



three notes and consider the rest. They begin with three tetrachords and end with a fourth; the thirteenth note begins a fifth and the sixteenth a sixth tetrachord. If we complete the fifth and sixth tetrachords and write the whole out on the five-line staff, we get :



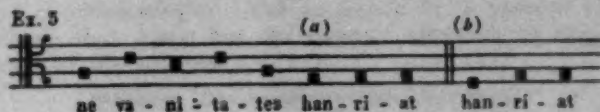
in other words six tetrachords each beginning on a different note. But there are seven tetrachords in the octave: which of them is likely to be the one omitted? Obviously the one that contains the tritone, that which descends from the seventh to the fourth degrees of a major scale or from the second to the sixth degrees of a minor. But the tetrachord omitted in Ex. 1 is that from the seventh line to the fourth, and the scale is therefore our major scale, and its first note is C, in spite of the "a" which stands in the signature on that line. Moreover, the seven tetrachords will then be in sequence, except that, for musical reasons, that on C is put first and ascending, and that on F is replaced by a cadential coda. They are :



or, writing it as the tune whose time is settled by the underlay :



and if any one thinks the presumption that in bar 8 the composer wrote one thing but meant another is unwarrantable, he may be reminded that the tritone was by the piety of that age held to be "the deuce and all" in music, and that a monk of all men could not dare to take such a thing on the tip of his pen. There is, too, a parallel case in Guido's *Micrologus* (A.D. 1028). In Chapter 17 he writes the first stanza of *Linguam refrenans* on a seven-line staff, putting the words in the lines (not on them) instead of the note-heads, and not employing the spaces. He has just made a rule (to help beginners to compose) by which the melody should end as at *a*,



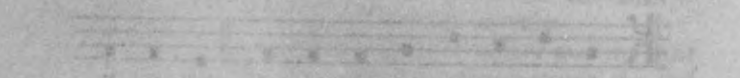
and he makes it end as at *b* "in order that it may correspond better to the fourth tone, to which it belongs". In fact, both he and the man who made our tune were musicians, not pedants.

We learn four things from this fragment. (1) In the days before the advent of the four-line stave with its transposing clefs they wrote staves with as many lines as the compass of the tune required.

(2) The major scale was an accepted basis of melody in the tenth century, if Kircher's date is right.

(3) Some people, at any rate, started that scale with the letter *A*, the obvious name to give a first note, in spite of the fact that that letter was firmly fixed in the musical consciousness as the initial of a minor scale.

(4) The hexachord, to which Guido was only feeling his way, stands revealed here.



## MUSIC AND MEDICINE

By H. G. SEAR

At irregular intervals there crops up in the medical journals of the world the subject of the influence, if any, of music upon the human system. It is, of course, deep in our very marrow. Our forefathers, with only an infinitesimal knowledge of the human system, held that music alleviated pain and even banished pestilence. But as they employed it merely as a suggestive accompaniment to incantation, we who are more scientifically informed dismiss their practice as magic and take comfort in the thought that they kept no bills of mortality with which to refute our scepticism. It is true, however, that they used such incantations on every possible occasion ; but in any case the music is lost to us.

That music has a physical effect cannot be doubted. More and more, as the secrets of the human body are laid bare, proof of this will be forthcoming ; whether such proof will bring in its train a practical value is quite another thing. The thought that the first movement of Beethoven's fifth Symphony may cause the secretions of the adrenal gland to discharge excessively into the bloodstream and result in a rise in blood pressure leading to a tremendous burst of energy might induce the fear that our concert-halls are not safe places to frequent unattended by a physician. Fortunately, thousands have stood the test very well ; more people succumb to heat and fatigue in Queen's Hall than to the physiological potency of the music.

In modern times music has seldom been regarded seriously as a therapeutic agent, although its attractions are sufficiently tempting in this respect. Even philosophers like Spencer, when they examine the functions of music, are seldom able to concede more than a psychological action. True, Spencer starts off promisingly enough : "The enjoyments of a good dinner do not end with themselves but minister to the bodily well-being"—and strengthens his argument with a dozen analogies. But at length he is content with the hypothesis that music has the indirect effect of developing the language of the emotions.<sup>(1)</sup>

<sup>(1)</sup> Spencer, 'The Origin and Functions of Music'.

The ancients had less doubt about it. Thales of Crete removed a pestilence by the sweetness of the lyre; Xenocrates cured lymphatics and the "viscous fluids"; and Æsculapius treated disorders of the ears by means of music. Theophrastus testifies to the value of soft flute-playing in the Phrygian mode for the relief of pain; while Celsus Aurelianus says that music is good for sciatica and relates that if the musician puts his instrument to the affected part (harrowing thought!) the agonies are eased.

In India, in Greece, in Egypt music was used in the form of incantations against numerous diseases. This kind of cure will now be readily dismissed as magic; but what is called magic to-day was rational treatment the day before yesterday, and it has always been required of physicians that they should produce results. It may well be that such treatment was more readily adopted by practitioners who, charity dictates, should be called amateurs. And amateurs can be very bold. Early in the last century an obscure apothecary ventured to publish some reflections on the effect of music on the human body. It is to his credit that at the time he "industriously endeavour'd" to conceal his name, not only on account of his humble opinion of the work itself, but because he was only an apprentice. His youth is confirmed by his assertion that he built his hopes upon the "Favour of the Fair Sex"; for he regarded singing as especially effective in treatment of the spleen or vapours, maladies to which they were particularly susceptible.

As Singing produces an Influx of Spirits [he says], and as the Motion of the Heart and the Circulation of the Blood depend upon a similar Influx, the more we sing the greater the Influx will be and the stronger the Pulse. This [he continues] is evident enough, for if the nerves of the eighth pair be tied or cut asunder in the Neck, the Motion of the Heart grows languid and the animal expires. Singing aids Digestion, makes the Blood more fluid for Circulation, is indicated in Nervous Disorders, the Hypochondriacks, the Hystericks and the Melancholick Affections. It exerts a secondary Influence in Cachexy, Jaundice, etc.

The spleen or vapours is a disease in which both mind and body are sufferers. For such a "soft Adagio would be very improper since the Spirits are already drooping". No! the "airy, sprightly Strokes of an Allegro are indicated here". In madness only an Adagio is to be admitted as "by its melodious Strains it is most adapted to soothe a Mad Man's Phrenzy". The Irish Allegro is recommended for the cure of "Apoplexies, Lethargies, etc".<sup>(1)</sup>

<sup>(1)</sup> Richard Browne, 'Medicina Musica, or a Mechanical Essay on the Effects of Singing, Dancing and Musick on Human Bodies'.



Alas, poor Richard ! his knowledge of music was unsubtle and his therapeutic horizon a thought too near. Nevertheless it is an undoubted fact that music brings out certain physical changes. The effect is primarily psychological and the reaction emotional rather than intellectual. Can it be argued, though, that as it actuates the sympathetic more emphatically than the central nervous system, the condition of the heart and circulation must be modified in some manner ?

This may possibly account for the efficacy of music in the treatment of the dancing mania which, extending all over Europe, followed the ravages of the plague in the fourteenth century. To quote Justus Hecker :

A convulsion infuriated the human frame. . . . Entire communities of people would join hands, dance, leap, scream, and shake for hours. . . . Music appeared to be the only means of combating the strange epidemic . . . lively, shrill tunes, played on trumpets and fifes, excited the dancers ; soft, calm harmonies, graduated from fast to slow, high to low, proved efficacious for the cure.<sup>(1)</sup>

This music is lost to us and so is that used to treat the condition known as tarantism, a kind of hysteria that raged in southern Italy during the fifteenth, sixteenth and seventeenth centuries. The dance form known as the tarantella and exemplified by Chopin, Liszt, Rossini and Heller, has only the weakest connection with the music that seems to have been the only cure for the malady. That this hysteria resulted from the bite of the tarantula spider is probably untrue, though it is said that victims who collapsed after being bitten were revived by the use of music. Drums and clarinets were chiefly used and the pace had to be regulated according to the condition of the patient.

Attempts to assess the physiological effects of music were made toward the end of last century. In 1880 a Dr. Dogiel, using a recording instrument attached to the arm, found that circulation could be altered by it. With the administration of strychnine the effect was exaggerated, with morphia diminished.

Somewhat later an American psychiatrist reported observations made upon 1,400 insane women to whom the piano was played for half an hour. All responded to rhythm ; in some the pulse-rate rose, while others became restless and beat time. " Melody without rhythm " had no effect at all except where the music had associations. Slow music induced sleep in some cases. All the cases are said to have shown improvement. In 1903 Dr. Xavier Verdier attempted

<sup>(1)</sup> Justus Hecker, ' Epidemics of the Middle Ages '.

to show that music dispelled fatigue and aided work. More work was done during "*allegro maestoso* and *militaire*, *largo* and *andante* movements" than during *allegretto*, but this investigator remarks that individual needs require study before treatment by music is undertaken.

Dr. Agnes Savill, who has collected many of these observations, adds some of her own: patients having alopecia have reported that when music affects them they feel a tingling over the hairless areas; others describe the commonly felt sensation "as of cold water trickling down the spine". In listening to "heavy orchestral works" they feel as if the heart were gripped by a tight band, while the vocal cords are often affected, resulting in hoarseness.<sup>(4)</sup>

Now amongst all these speculations nothing has been said that can safely be regarded as evidence. Such opinions are satisfactory neither to physician, psychologist nor musician. If music were a universal language, then its application would be fairly plain; but the general conception of what music consists of differs from time to time and from place to place. The effect of a dose of castor oil is pretty constant all the world over; the ancient Egyptians found it as effective as do the modern Mexicans: the posology is fairly precise. But how are we to adjust our musical dosage? Who will compile our musical pharmacopoeia? How are fashion, taste and a hundred-and-one other considerations to be reconciled? Handel can be an irritant to the young and a sedative to the old, and men have been heard to say that Stravinsky's music gives them the belly-ache. Again, though the diatonic scale of C major might conceivably benefit a neurotic Englishwoman, it would not affect a Hindu, whose ears are attuned to more delicate tonal intervals.

When the piano was played to the insane women the psychiatrist quoted before tells us that all responded to rhythm but that melody without rhythm had no effect. Melody without rhythm? How can that be? He probably means dance-rhythm, though his remarks were made at too early a date to refer to the "rhythm-music" or "swing" that hails from America.

Dr. Savill mentions "heavy" orchestral works. That is largely a question of period. Your Handelian would consider Beethoven overpoweringly heavy. One generation thought Mendelssohn's overture to 'A Midsummer Night's Dream' an unmeaning din; another, trying to take the measure of Berlioz, confuses noise with effect. The truth appears to be that the musically-minded person *hopes* that the pleasurable excitement his beloved music brings to

<sup>(4)</sup> Agnes Savill, 'Music, Health and Character'.

him will be felt by everyone else. He visualizes a whole range of effects, each with a subtle difference, produced by all sorts of compositions from Chopin's 'Berceuse' to Prokofiev's 'Suggestion diabolique'; from the eroticism of the 'Tristan' prelude to the stark austerity of Holst's 'Hymn of Jesus'.

More carefully measured experiment makes short work of this pleasant fantasy. In 1914 three Canadians using a Roger's sphygmomanometer, registered blood pressure on a number of subjects classified as "musical", "moderately musical" and "non-musical". Tones, scales and arpeggios were played to them and they listened to songs, piano pieces and orchestral works. It was found that quiet, uneventful music produced a fall of blood-pressure (possibly a "rest effect"). A rise was brought about by livelier, more intense and discordant music; but with this, as the interest of the musical group became intensified, a fall attributed to respiratory changes was recorded. Vocal music was judged to be no less effective, and an orchestral work had the same effect as a piano piece, "except when the nature of the composition would be different in the two cases".<sup>(4)</sup>

A work by various authors, 'The Effects of Music', published in London in 1927, includes a careful survey of the effects of music on blood-pressure, observed by Ida H. Hyde. Here at the very onset the factor of appreciation is stressed as being fundamental:

A scientific employment of the power exerted by music for specific purposes, as for instance, to lessen nervous tension or fatigue . . . requires not only a specific knowledge of the listener's preference for certain selections of music or for a special musical instrument, but it is also essential to know the psychological as well as the concomitant physical reactions that are produced by the music.

Considerable care was taken by this observer to ensure as much constancy as possible in environmental conditions. Generally speaking, contrasted selections produced similar results in pulse-rate, blood-pressure, velocity of the blood flow or electrical phenomena of the cardiac muscles. To the musician it is interesting to note that when a piece familiar to the subject was repeated in a different instrumentation a different effect was produced.

Of fifteen selected people four were Indian students, seven were male students of whom two were not fond of music and could not distinguish one tone from another, eight female of whom two were not sensitive, one was hysterical, one a music teacher, one had a

<sup>(4)</sup> Vincent, Cameron and Ames, 'Proceedings of the Royal Society of Canada' (1914).

defective heart-valve and the rest were fond of music. In all instances pulse-rate, pulse-pressure, velocity of the blood-flow were recorded; and electro-cardiograms of heart-muscle contraction were made. Readings were taken five minutes before the music started and up to fifteen minutes after it ceased.

The test pieces selected will strike the musician as curious: they are too sophisticated. One cannot but feel that in each instance something more primitive would have been more reliable. This reflection is heightened by the comments made by the observer. Thus the 'Pathetic' Symphony is said to be "characterized by slow minor movements"; the Toreador's song from 'Carmen' is a "brilliant description of the bull-fight"; Sousa's 'National Emblem' is a "stirring rhythmical march".

The reactions of a music student were assumed to be typical for the curves of normal listeners fond of music. Although all the listeners said that the minor tones of the symphony aroused depressing sensations, these differed in different persons. Observations made by the music student showed that, comparing readings taken before the music started with data recorded one to seventy minutes after it had ceased, there was a decrease in the function of the cardiovascular system. This was ascribed to the reflex stimulation of the mournful tone of the work. This could be counteracted by Sousa; but the effects were reversed if Sousa was played first. The observer decided that music of this kind is not to be recommended for fatigued, depressed or sick patients. "It might be employed to subdue hilarity in individuals or masses of people". Yet the effect on non-musical people was nil. The Toreador's song made this even clearer. Among the musical subjects the reactions of those who enjoyed the song were augmented; the reactions of those who did not were lowered. The non-musical persons were quite indifferent. Sousa raised pressure in the sensitive and slightly so in the non-musical subjects who noticed the difference in the music.

A lullaby played as a violin solo seems to have had the most marked effect of all. One patient especially reacted in a manner sharp enough to amaze the observer. As a consequence of influenza she had a marked auricular flutter of the heart. When the lullaby was played the flutter ceased. And from this it was concluded that it was safe to recommend the lullaby as a sedative "for individuals who are sensitive to musical tunes".<sup>(1)</sup> Again the move towards simplicity clarifies observation; but what an immense range of musical *materia medica* is demanded of the new physician!

<sup>(1)</sup> M. Schoen, 'The Effects of Music'.



And what a long journey through unexplored lands lies before him !

The most recent British work on this subject seems to be that by Swale Vincent and J. H. Thompson,<sup>(1)</sup> who used a concealed gramophone in their experiments. They suggest that the increase in musical cultivation may possibly have set up an immunity, but they found that the best type of subject was the musical amateur of good taste and emotional susceptibility who enjoys music simply, without exercising much critical ability. They recognized the difficulty of choice of music, but the presence of Holst's 'Planets' in their list presupposes a fairly advanced taste.

They found all the reactions very well marked in the musical group, and the variations were frequent according to their appreciation. In this group the music used was "classical", i.e. good. Generally there was a marked fall in blood-pressure at the beginning of the piece except when it was vocal. Loudness was followed by an obvious fall in pressure and soft tone did not produce a rise, though they allowed of a return to normal. Mere volume produced a depressor effect as it increased. Change of melody caused fluctuations. Those occurring in the 'Moonlight' Sonata caused rises, especially when the melody was played softly. What is meant by this is not quite clear. In the first movement the melodic intensity rises gradually, falls rather suddenly and then the process is repeated. In the subsequent movements the mood is completely changed. Do these writers mean by the change of melody the different sections of the work ?

Further, "the fact that rises were invariable with music appreciated by the subjects, even when rendered *fortissimo*, is indicative of the greater potency of melody as compared with volume". But the cynical musician cannot but reflect at this point that if the melody of the first movement of the 'Moonlight' Sonata were played unsupported by its harmonies the effects would have been different. And again, what is meant by melody ? The first movement, one supposes. But consider a moment the dynamic difference of the first and last movements and the higher concentration demanded by the last.

Pitch was a factor : "Transitions from a low pitch to a high one, and *vice versa*, were coincident with a rise and fall of pressure respectively". The maintenance of a high note caused no progressive rise nor of a low note a fall ; but the effects of pitch were largely swamped by volume.

<sup>(1)</sup> Swale Vincent and J. H. Thompson, 'The Effects of Music upon the Human Blood Pressure' ('The Lancet', March 9th 1929).

All members of the group gave rises with vocal music. Even the fall generally observed during the preludial bars of a song was succeeded by a rise as the voice entered. In this group symphonic and "good" chamber music elicited most response, while dance music gave rise to little variation in the tracings. The whole group were easily excited by music; one member became pallid, developed muscular twitchings and showed signs of intense excitement when listening to the second part of the overture to 'Oberon'. "Previous knowledge of the music does not seem to alter the results. The determining factor is appreciation. Non-appreciation always produces a fall".

The second group reacted similarly but in a lesser degree, parallel still with their appreciation. Symphonic music produced slow, unvaried falls; Sullivan produced the best results.

It would seem, then, that it is of no use calling for "madder music". If music is ever to be regarded as a therapeutic agent, if the factor is appreciation, then the great work on that subject by Dr. Percy Scholes may yet find itself between Gray's 'Anatomy' and Allbutt's 'System of Medicine' on the physician's bookshelf.

On several occasions I have heard an itinerant musician playing the 'Moonlight' Sonata in Harley Street, and the thought has struck me that "moonshine" would have been more appropriate there. Hardly less superficial is the criticism by a Harley Street physician of one of these street musicians: he wrote to 'The Lancet' (December 10th 1932) complaining of his tunes, his timbre—and his takings. An old lady, a foolish but not a little one, had been seen to give a pound note. Now since the nature of the tune may have done a prospective patient some good, this protest may have due to professional jealousy. On the other hand it may have been seriously impaired the blood-pressure of a patient on the way to cure.

For there is another side to the picture: music can cause maladies as well as relieve them; not often, and not in any wide variety, but it happens.

The subject of "musicogenic epilepsy" has been ably summarized for clinical purposes by Dr. Macdonald Critchley.<sup>(1)</sup> Auditory stimuli are capable of provoking an epileptic seizure; but in most cases it is sudden noise and far less often music that is the causative agent. Such cases are indeed too few for any definite conclusion to be drawn; but Critchley found that music and not other causes was the precipitating factor. He thinks that in some cases only certain types of music are followed by unconsciousness.

<sup>(1)</sup> Macdonald Critchley, 'Musicogenic Epilepsy: Brain' (Vol. 60, part I, p. 13, 1937).

One young woman, for instance, stated that for eight years she had been subject to attacks of "faintness" on "hearing certain types of music—particularly that of piano or organ". She thought that classical was more noxious than dance music. The serious musician will at once ask if the "straight" or the cinema organ is meant. To some of us the latter is anathema; but we are so infuriated by its obnoxious noises that we forget that even star executants more generally exploit the "effects" department. Our scientific sense is in abeyance, though we plead never so hard that we are artists and not scientists. And here, too, the word "classical" is employed: to thousands of people, not yet patients, it is in itself a subtle poison.

On admission to hospital this patient was subjected to the strains of a gramophone. At first a "dance tune" was tried, by which, I suppose, is meant a current number played by what is loosely termed a jazz dance-band. She volunteered the remark that such music would not produce the expected effect. Tchaikovsky's 'Valse des fleurs' was then played. In fifteen seconds

her face took on a pained and restless expression and the respiration became fluttered. The eyelids opened and shut rapidly and then began to flutter. She appeared distressed, her fingers clutching the bedclothes and her lips performing rapid "smacking" movements as if she were tasting something unpleasant. Then a fixed and vacant expression became noticeable, followed by generalized clonic convulsions . . . and frothing . . . the eyes being turned upwards to the left . . . three minutes after the cessation of convulsive movements the patient opened her eyes, but seemed oblivious to her surroundings. . . . She rolled her head from side to side.

By this time the musician will have observed that music of the type to which she was unaccustomed precipitated the fit; but if the 'Valse des fleurs' is not a dance, what is it? Again we must differentiate between a dance and a dance tune. The exact title of this record down to the name of the orchestra was a contribution to science. To me this is significant: suppose it had been a brass band or a piano-acordion? Such variations should be taken into account.

Another woman said that her attacks came when listening to music of a "reminiscent" type or if she became deeply interested in a conversation. "Old-time songs, especially if sad, were particularly provocative. . . . If she heard sentimental music she would not dare to listen".

Clearly in this case the important thing is *sentiment*, emotion. *Deeply* interested in a conversation: where does this take us? Back into the past? Since reminiscent music was so potent we must

presume so. And what is meant by old-time songs? 'Annie Laurie' for her? For me 'My mother bids me bind my hair'? In her sense, what I should call an old song, would be Piccolomini's 'Ora pro nobis' or 'The Better Land'.

A third woman fell back unconscious while listening to the music of a radio dance-band. On another occasion an organ recital precipitated an attack. After that she avoided listening to solo music. Well defined rhythm had a special potency; but so had a speaker with monotonous and sing-song diction. Here again the musician is uncertain: the word "rhythm" has a special meaning nowadays. Quite probably half a century hence its meaning may have turned right round, a process not unknown to lexicographers. Their dictionaries may inform our children that the word means monotonous and sing-song. For we must observe that in this case well-marked rhythm and monotonous oratory had an identical effect. What would have been the effect of a Czech folk-tune? In hospital a "rather loud fox-trot with a well-defined tempo" was played to her: all her usual symptoms were noted. Here tempo means rhythm; but is not the chief characteristic of a fox-trot its monotonous rhythm?

Yet another woman exhibited even more marked symptoms when a Strauss waltz was played. She possessed "more than the average musical taste and education", but she asserted that classical pieces, especially waltzes and "nice" songs, were the worst precipitative agents. What, to her, is a classical piece and what to the neurologist? Would the Mozart waltzes not be classical? Are Chopin and Brahms? And would 'Der Doppelgänger' be a nice song? Or the 'Sapphic Ode'?

But the most interesting, because the more exact from a musical point of view, are certain Russian observations. One epileptic sustained fits provoked by melodies and musical tones new to him. At a concert an unfamiliar tune would bring about a fit; but as he grew accustomed to a melody fits would not occur.<sup>(1)</sup> Another Russian patient, a well-known man of letters, has described his own sensations:

When I was at a musical performance alone . . . I used to get disturbed by these incomprehensible twitchings of my eye and shocks in my throat to the point of perspiring all over and trembling. However, the following incident inspired me with a real fear of music. I was present alone at a performance of 'The Prophet.' . . . The first two acts passed without trouble. The ballet began . . . I felt rapid twitchings in my left eye. Then I experienced

(1) I. P. Merzheevsky, 'Minutes Meeting, St. Petersburg' (Soc. Psychiat., 1884).



convulsions in my throat. I grew alarmed, stopped my ears, and with an effort closed my left eye, but the convulsion in my throat increased. And suddenly I felt I was losing consciousness. The twitchings in my eye and the shocks in my throat, increasing, passed into a sensation of violent pains in the crown of my head. . . . Darkness enveloped me, and with the thought that the end had come, I lost consciousness. From that moment I began to experience a real fear of music. I was afraid of loud music near at hand. Then I found that I had reason to fear distant and subdued music . . . once I experienced twitchings in my eye and shocks in my throat from the sounds of an accordion. The fear I experience when I hear music is sometimes accompanied by perspiration and palpitation of the heart. If in the street I happen to meet a military band, I display extreme cowardice. I run from it wherever I can into a side street.<sup>(10)</sup>

This account leaves off at the most interesting point. The writer's own analysis of his sensations plus the comments of a psychologist might have proved most instructive. His approach is intensely subjective. At first it is loud music that frightens him, but gradually the fear increases, extending at last to almost any music. It is only fair to add that ordinary medicinal treatment ultimately cured him.

Critchley admits that the instances are too few for a conclusion to be drawn; and the musical distinctions are too many, more perhaps than he suspects. There is the near-analogous type of epilepsy provoked by noise of a "continuous and monotonous order, such as an aeroplane in flight, machinery in a workshop, a kettle on the boil or wireless talks".

In the mass of material, although the observations essential to treatment are exact enough, the general survey is necessarily vague. The conclusion might almost be reached that it is sound rather than music which causes epilepsy. Assuming the existence of a doctor whose knowledge of music is as complete as his neurological education, he would, at any rate in this country, where medicine is a private enterprise, hardly be able to spare time to go through a whole range of musical works in order to ascertain what peculiar quality produces a certain group of symptoms. It seems to me that a musical analysis of considerable subtlety is demanded and that probably the question of rhythm would need to be answered before that of melody. First things first: a hammer tap; repeated hammer taps; an anvil stroke; anvils of varying pitch; repeated anvil strokes; the exploitation of the dominant as in the 'Harmonious Blacksmith'; the anvil stroke in Bax's Symphony; Smetana's famous string Quartet; Cornelius's 'Monotone'. The

(10) V. von Bekhterev, 'Obozrenie Psichiat.' (1914-1915, 29, 513).

late Mr. Czerny would be a study in himself. The thing could be developed to fantastic lengths.

Of course, it would be imperative for the term "classical music" to be absolutely defined; and then a fierce battle of the scores would ensue. Differentiation between effects purely physical and psychological effects is of great importance. The walls of Jericho may be accepted as a miracle by the faithful, as a symbol by the poetical and as a known effect by the scientist.

## HANDEL UP TO 1720: A NEW CHRONOLOGY

BY PERCY ROBINSON

ACCORDING to Burne-Jones's 'Time Remembered' an American paper once issued the following correction: "Instead of being arrested yesterday, as we stated, for kicking his wife down a flight of stairs and hurling a lighted kerosene lamp after her, Rev. James P. Wellmann died unmarried four years ago". For Handel's early years no change quite so drastic as the above need be proposed; yet the usual accounts contain much that is unsatisfactory, even after the valuable work of Chrysander, R. A. Streatfeild, Newman Flower and others.

To take a simple example: the earliest and best authority, Mainwaring (followed by Burney and Coxe), gives 1715 as the date of the beginning of Handel's three years' residence with the Earl of Burlington. And this fits in well with Handel's reported meetings with Pope and Gay (see Streatfeild 'Handel', p. 68). Yet biographers, following Chrysander (I.413), have given 1713 or 1712 as the date. Hawkins (V.270) was given by Chrysander as his authority. We find, however, that Hawkins *gives no date*. His words are: "Being now determined to make England the country of his residence"; and this *follows* his account of George's accession in 1714 and the 'Water Music' incident. Moreover, at V.271, Hawkins himself states that after three years with Burlington Handel accepted an invitation from the Duke of Chandos in 1718. Besides, Burlington was pretty certainly in Italy in 1713-14 (D.N.B.: s.v. Charles Boyle). There cannot, therefore, be the slightest doubt that 1715 is the correct date.

Again, Hawkins writes (V.266): "Having seen as much of Italy as he thought necessary, he determined to return to Germany. He had no particular attachment to any city, but having never seen Hanover, he bent his way thither". Then comes, ten lines later, the passage usually quoted (V.267): "When I first arrived at Hanover, I was a young man under twenty", &c. This account, given by Handel to Hawkins, as the latter claims, makes quite unnecessary Prof. E. J. Dent's merely tentative suggestion that

Handel may have visited Hanover before going to Italy. The "under twenty" mistake must be explained in some other way; perhaps Handel used some German word, *e.g.* *ungefahr*—about. The passage also makes quite unnecessary the groundless suggestion of Chrysander that Handel met Prince Ernest Augustus of Hanover while in Italy; to account for which meeting biographers have felt themselves compelled to drag Handel from Florence to Venice in November 1707, on a visit in which no one can discover any point.

In an article in 'The Musical Times', September 1925, 'Handel's early years and Mainwaring', I discussed a number of matters in greater detail than is possible here. And in 'Handel's music-paper, and other notes', 'Musical Times', June 1928, I included W. Barclay Squire's discovery that the favourite L.V.G. paper was not of English but of Dutch manufacture—Leo van Gerbrevinck; also, the reasons for assigning the Birthday Ode to 1714, instead of 1713. These articles had not, I understand, been read by Prof. Dent, before the writing of his very able small-scale 'Handel', 1934—who can read everything? If he had seen them, perhaps the doubts with which he reproduced some portions of the usual narrative might have been accentuated. However, as his accounts are the latest known to me, I must take them as representing the current chronology.

For the Italian visit I suggested that Mainwaring, having two blocks of narrative in his notes, one Florence-Venice and the other Rome-Naples, unfortunately guessed wrong as to the priority. Rectifying this, we can retain a great deal of his valuable detail. And in the pre-Italian period, owing to a misunderstanding of a date in his notes, he placed everything about four or five years too early, though his sequence of events was sufficiently correct. Instead, for example, of a visit to Weissenfels, followed by instruction under Zachau, at seven years old, we should substitute about eleven years old. Now, of this I have recently noted a striking confirmation. C. F. Weideman, who showed to Handel a copy of some juvenile oboe sonatas and must have talked with him about these early days, made this note on the copy: "The first compositions Mr. Handel made in 3 Parts, when a School Boy, about Ten Year of Age, before he had any Instructions and then playd on the Hautboye, besides the Harpaichord. Handel was borne at Halle, the 23rd of Febr<sup>y</sup> 1685. Begun to studdy Composition, under a famous Organist and Composer, call'd Zachau Anno 1696. . . ."<sup>(1)</sup>

Biographers, not having unlimited time, have to transcribe from previous biographers for the greater part of their work. As the

<sup>(1)</sup> The King's Music Library—Handel MSS., p. 105.



majority of what I regard as mistakes are traceable ultimately to Chrysander, who also was pressed for time, it is fair that I should mention one instance of English (not German) biographers deserting Chrysander, when he was unquestionably right. At Hamburg Handel taught, *not* the son of Sir Cyril Wych, but the son of Johannes Wych, Cyril, who was made a baronet in 1729.<sup>(9)</sup>

The long intervals which I suggest between the writing of 'Rodrigo' and 'Agrippina' and the public performances should not seem unlikely. Each town had its own season for opera, and the singers went from one to another. Engagements for singers and opera-writers would frequently be booked long beforehand. Handel, without any intention of writing an opera, would visit Florence when the season was over, or nearly over; and there would be no special reason for haste in the production of 'Rodrigo', as he was to stay for some time in Italy. Again, at Venice he would arrive in the middle of the season, and the production could only take place in the following winter. This explains Mainwaring's otherwise unintelligible words that 'Agrippina' "drew over all the best singers from the other houses". The singers at the other theatres in Venice during the season 1708-9 were anxious to be engaged for 'Agrippina' at the theatre of San Giovanni Crisostomo, 1709-10. It also explains Handel's reluctance to write the opera. His first intention had been to leave Italy, which seemed to have nothing more for him.

After the success of 'Agrippina' he was engaged, we may suppose, along with the Boschis, husband and wife, for the English season 1710-11.

I have not hesitated to include in the tables at the end of this article three once-questioned works, a Magnificat, a Te Deum and a Serenata or Cocchiata, as Handel's compositions. Proofs considered pretty conclusive in 1908 by many, including Ernest Newman, Henry Davey and J. F. Runciman, the last of whom wrote in 'The Saturday Review', November 21st 1908, "it simply cannot have been written by Stradella", have been since then enormously strengthened.<sup>(10)</sup> And no one, so far as I am aware, has attempted to answer the arguments. I pass over mere *assertions* about style, those intangible two-dimensioned nonentities, which have "neither souls to save nor bodies to kick". On the other hand, the curious dots found under certain portions of the ascription on the Serenata MS.<sup>(11)</sup> are substantial things, not shadows; they absolutely cry out

<sup>(9)</sup> Mattheson, 'Ehrenpforte', p. 213. For many years Mattheson lived in daily contact with the family.

<sup>(10)</sup> See 'Musical Times', July 1924, and 'Music & Letters', October 1935.

<sup>(11)</sup> Reproduced in 'Handel and his Orbit', p. 160.

for an explanation. "Ornament", "emphasis", "the scrawlings of an idiot", are not possible solutions. What remains, then, but to conclude that they distinguish the unauthentic from the more authentic portions? On literary manuscripts similar dots were regularly used to indicate erasures or cancellings. The writer of the ascription might be acquainted with this practice—before 1813 the manuscript was in the possession of the Rev. John Parker—and might adopt this neat device, neater than brackets, to mark off those parts which were conjectural. When using a custom known to his own circle, a man does not trouble about ages yet unborn. Now, these dots underlie the first half of "Alessandro", and the whole of "Stradella". The writer may have had before him a mere pencilling, parts of which had completely vanished, while other parts were more or less legible. Anyone who thinks this explanation unlikely should at least suggest an alternative. Handel's authorship being certain in any case, we are simply trying to find the writer's meaning. Did the guesser mean to tell us he was guessing?

As to the dating of 'Il Trionfo' we must not forget that Chrysander was hampered by the supposed necessity of getting in the production of 'Agrippina', as well as 'Rodrigo', before the early days of 1708. So, looking for a convenient gap, he could not find one till after the production of 'La Resurrezione', April 1708. It seemed a sufficient gap, because he thought, erroneously,<sup>(1)</sup> that 'Aci' was to be assigned to July. But now, since we know that Handel stayed in Rome at least till September 24th, we are able to preserve Mainwaring's order, and the implications of his story; this earlier date being also supported by the weakness in the Italian language, by the nature of the overture, which troubled Corelli, and, I think, by the character of the music. Besides, there is hardly sufficient time between the end of April and the date at which Handel must have departed for Naples, if he were to finish 'Aci' on June 16th. The Romans, too, threatened with siege, would have little relish for such an entertainment.

The cantata concerned with this siege and with the Pope, 'Oh, come chiare', is of peculiar interest, and deserves more prominence than it has received. And the same may be said of the triumphal cantata written for the Austrians, 'Io languisco', 1709. Of this W. Barclay Squire discovered further fragments, bound up in other volumes, and restored them to their proper places; so that 'Io languisco' are no longer the opening words in the autograph.

The suggestion that 'Rodrigo' may have been performed at Pratolino is based on the discrepancy between the list of operas

<sup>(1)</sup> Yet Schoelcher knew the MS. was dated June 16th.

given by Puliti (1874) and the lists in Allacci's 'Drammaturgia' (2nd edition, 1755). According to the latter, there was a gap in 1708 which 'Rodrigo' would fill. 'Rodrigo' would not be mentioned in Allacci, because the libretto was an old one.<sup>(4)</sup>

#### WATER MUSIC AND VISITS TO GERMANY

Partial relenting precedes and does not follow final relenting. Consequently George's yielding in 1716<sup>(5)</sup> to Geminiani's representations that only Handel could accompany him in his recently published concertos, must have come before the 'Water Music' incident, which, with W. Barclay Squire, we may place in 1717. Indeed, for a time Chrysander himself inclined to this later date.<sup>(6)</sup> It is sometimes incorrectly stated that contemporary authorities name 1715 as the date. Mainwaring and the others give no date; nor can any inference be fairly drawn, I think, from the order of their narrations. Mainwaring, telling the story of the estrangement and eventual reconciliation, would not interrupt it to remark that 'Amadigi' was produced in 1715.

But how is this dating reconcilable, it may be asked, with George's taking Handel with him to Germany in 1716? The answer is, that there is not a scintilla of evidence that George did so take Handel. Indeed George started on July 7th or 9th, while the last performance of 'Amadigi' was on July 12th. This loving-companionship incident is a mere fairy-tale.

Again, did Handel make any visit to Germany in 1716? The alleged evidence seems to me most flimsy. We have (1) a statement in Coxe's 'Anecdotes' (1799) which gives 1716 as the date of a visit to Schmidt at Anspach. As Chrysander does not quote the passage, and as very few can have seen it, I give it in full:

When Handel arrived at Anspach in 1716 he [the elder Schmidt] renewed an acquaintance which had commenced at Halle, and soon became so captivated with the great master's powers that he left his wife and children in Germany, and accompanied Handel to England, where he regulated the expence of his public performance, and filled the office of treasurer with great exactness and fidelity. On the fourth year of his residence in England, he sent for his wife and family.

Now this, at the outset, gives the impression that he is alluding to some well-known visit. Yet we find that in the previous section, dealing with Handel's life, Coxe only mentions the visit of 1719; he tells nothing of a previous visit, any more than do Mainwaring (though his information came from the younger Smith), Hawkins

<sup>(4)</sup> See further 'Musical Times', September 1925.

<sup>(5)</sup> Geminiani's work was printed in 1716 (Hawkins, V.239).

<sup>(6)</sup> Sreatfeild, 'Handel', p. 74.

and Burney. Again, from the narrative one would conclude that Schmidt went back with Handel at the end of the *same* visit and, accordingly, some writers give 1717 as the date of migration. Chrysander, however, seeing that Handel could have had nothing to offer Smith in 1716-19, very sensibly dates the migration at the end of 1719, when Handel had been appointed manager of the Royal Academy operas. Yet this makes "soon" equivalent to "at the end of another visit three years later"—a highly unnatural interpretation.

We are surely justified, therefore, in inferring here the commonest form of error: the miswriting or misprinting of a 6 for a 9.

(2) Another argument is based on a letter from Handel, dated June 29th 1716, giving instructions for the payment of a dividend to Carbonnel. Now this was the historical first dividend, which the South Sea Company, in accordance with its constitution five years earlier, was to make in August 1716. Owing to deaths and changes of address the list of shareholders must have required revision, a business of many weeks. The company may well have issued an appeal for up-to-date information, to which Handel's letter was a response. And, as he was now staying with the Earl of Burlington, he very sensibly avoided a double labour by requesting that the dividend should be paid direct to his banker or agent. Nothing more than this can be inferred.

(3) A third argument is that Handel would not set a German *Passion* except on German soil. Why not? He could set Metastasio's works without going to Italy. This '*Passion*' of Brockes had a very wide circulation; in common parlance, it was a "best-seller". When Telemann's setting was performed at Frankfort, very far from Hamburg, admission was only given to those who could produce a printed copy of the poem.<sup>(6)</sup> At this date there was a large colony of Germans in London, and a large trade with Hamburg was done. There must have been scores, if not hundreds of copies in London. And why should Handel give up a month of a holiday in Germany to the composition of a work which could not be performed for many months?

There is no reason whatever for rejecting Mattheson's assertion—and he may have had absolute knowledge—that Handel's work was composed in England, and that in 1718, when his own setting was performed, those by Handel and Telemann had long been in Hamburg. He also quotes, without correction, a statement by a programme annotator in 1719, that the order of the settings was Keiser (1712), Handel, Telemann and Mattheson (1718). The

<sup>(6)</sup> 'Ehrenpforte', p. 365.



date of Telemann's setting is generally stated to be 1716, but as Telemann in the 'Ehrenpforte' gives no precise date, I will not press the point. But it must have been written and known in Hamburg before Easter 1717; and consequently Handel's must have been written before Easter 1716, that is before the supposed visit to Germany.

Chrysander, in his preface to the work in the H.G. edition, writes of a copy in the Royal Collection (R.M.19.g.3), that it was probably made at Halle, some of the words being perhaps written by Handel's sister. However, Mr. W. C. Smith, who has made many valuable contributions to the musical history of the time, kindly informs me that there is nothing whatever to connect the manuscript with Halle, the paper, in fact, having the watermarks frequently used by Walsh as well as Handel.

I am unable, then, to discover any substantial evidence that Handel was in Germany in 1716.

Thirty years ago I suggested that the 'Passion' might have been performed before George I and his court. It was objected, too hastily, that George, with his mistress or mistresses, could not have been religious, an objection which forgets the hosts of parallel cases, including that of James II. And, in fact, George was a keen supporter of official religion and insisted on his grandson, Frederick, having a religious education (D.N.B. XXI. p. 157). However, we may extend the possibilities. Before 1741, besides the German chapel at St. James's, there were German chapels in the Savoy and in Trinity Lane, at either of which the work might have been performed.<sup>(10)</sup> That there are no records of these performances is conceded. But then there are no records of performances of 'Acis', 'Esther' or any work at Cannons; no records of any performance of any of Bach's 'Passions', &c., &c. Moreover, the only record of a performance of Handel's 'Passion' in Germany is the one accidentally preserved in the pages of Mattheson. Private performances were very rarely noticed in newspapers.

The reasons for believing that there were English performances of the 'Passion' seem overwhelming. The number of the copies in England is larger than we should have expected of a work which was never heard by Handel or anyone else in England. In addition to the two in the Royal Collection, there was formerly the one which George III presented to Haydn—perhaps that which is now lodged in Vienna. Burney's mention in his Commemoration sketch of copies of an *Oratorio della Passione*, possessed by the Earl of

<sup>(10)</sup> The English merchants at Hamburg had a church of their own, with a fine organ. ('Ehrenpforte', p. 216).

Aylesford and Sir Watkin Williams Wynn, may also refer to this 'Passion'.

But what is decisive is the comparison of the two copies in the Royal Collection. R.M.19.d.3 differs from R.M.19.g.3 in having (1) an absolutely different setting of the chorus 'Though we should die' ('Wir alle wollen eh' erblassen'); (2) an extra *vivace* (3-4 time) movement, the first, in the overture; (3) presumably some minor differences (if the other manuscript follows the H.G. edition). In Bach's works such differences are always regarded as proofs of a fresh performance, and no other explanation seems possible here. The extra overture movement, especially, is otherwise inexplicable.

In the visit to Germany in 1719 we dismiss, with Professor Dent, the vague newspaper report that Handel set out in February. And we find no difficulty in supposing that the business negotiations dragged on till it was too late to catch the Italian singers in the spring; so that it was no use to go to Dresden before September. Mainwaring and the other authorities say nothing of any long idle time in Germany before Handel reached Dresden.

This view explains why Bach and Handel never met in 1719. Handel's stays at Halle would be short stays.

We also avoid having to explain a strange delay in the royal payment to Handel, and we see why 'Radamisto' was not produced at the opening of the season on April 2nd 1720. There had not been time to complete it.

The changes proposed here are not offered as being certainties, except in parts, but as having high or very high probability in their favour.

DATE	PROF. E. J. DENT	PROPOSED	DATE
1685	Handel's Birth .. ..	Handel's Birth .. ..	1685
c.1692-4 at 7 or 9 years	Visits Weissenfels, and studies under Zachau	Visits Weissenfels and studies under Zachau	1696
1696	Probably no visit to Berlin..	No visit to Berlin .. ..	1696
1702	Organist at Halle .. ..	Organist at Halle .. ..	1702
1703	Probably visits Berlin .. ..	Visits Berlin .. ..	1703
1707	Before January 14th at Rome	Before January 14th at Rome	1707
	[Merlini's letter not men- tioned]	'Il Trionfo' performed .. Still at Rome, according to Merlini's letter, cited by R. A. Streatfeild	Summer 1707 Sept. 24th
1707 Autumn	At Florence: 'Rodrigo' probably performed	At Florence: given commis- sion for 'Rodrigo', which is then written or partly written. "Stradella" Sere- nata	1707 late Autumn
1707	Visits Venice before end of November	No visit to Venice .. ..	
1708	Back at Rome; time of re- turn doubtful	Back at Rome .. ..	Dec. 1707— Jan. 1708
1708		'Magnificat' for Benedetto Erba	1708 or 1709

# HANDEL UP TO 1720: A NEW CHRONOLOGY

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DATE	PROF. E. J. DENT	PROPOSED	DATE
1708			1708
April 8th	'La Resurrezione' .. ..	'La Resurrezione' .. ..	April 8th— 30th
		Cantata written to encourage the Romans to trust Pope Clement, when a siege is threatened	
May	'Il Trionfo' .. ..	Handel leaves for Naples ..	May 1st— 15th
(apparently)			
June 16th	'Aci' completed at Naples	'Aci' completed .. ..	June 16th
		Leaves Naples .. ..	Aug.
July	Movements unknown ..	'Rodrigo' performed at Florence, not improbably at Pratolino	Aug.— Oct.
1708			
to		(11) Prince Gastone entertains Handel	
Dec.		Handel discovered at masked ball at Venice; 'Agrippina' written	1709 early
1709		Handel writes for the Austrians a triumphal cantata 'Io languisco', and a Te Deum ("Urlo")	May—June
1709	'Agrippina' performed ..	'Agrippina' performed ..	1709
Dec.			Dec.
1710	At Düsseldorf .. ..	At Düsseldorf. 'Silla' probably written there	1710
late			late
1713	Birthday Ode .. ..	Birthday Ode .. ..	1714
1713 (?)	Begins residence with Lord Burlington: perhaps 'Silla' written there	Sets Brocken's 'Passion' ..	c.1715
1715 (?)	'Water-Music' .. ..	Begins residence with Lord Burlington	1715
No date given	Geminiani incident ..	Geminiani incident ..	1716
1716	Visits Germany with George I. Goes to Anspach. Sets Brocken's 'Passion'	No Visit to Germany ..	1716
		'Water-Music' .. ..	1717
		Possibly a short visit to Germany [see Mattheson, 'Ehrenpfote', p. 97] .. ..	1717, late
		'Acis and Galatea' .. ..	1719
1719	Leaves England for Germany		May (?)
Mar. (?)		Leaves England for Germany	Aug.
Sept.	At Dresden .. ..	At Dresden .. ..	Sept.
Nov. (?)	Plays before King of Saxony and returns to England	Visits other places: perhaps goes to Munich, via Anspach; returns later to Dresden	Nov.
1720			1720
Feb.	Payment for playing before king noted in the royal accounts	Plays before king .. ..	c. end of Jan.
		Payment noted in accounts	Feb.
		Returns to England ..	Feb.
April 27th	'Radamisto' produced ..	'Radamisto' produced ..	April 27th

(11) Prince Gastone returned to Italy in the spring of 1708; the proposed dating retains Mainwaring's story.

## MUSIC IN RURAL DISTRICTS

By BERTHA P. MANN

"How can I make my music worth while?" I was asked by a friend the other day. "I play in two orchestras in the county, I take part in two musical festivals every year, I spend delightful hours with a string quartet, I practise—but I am dissatisfied. I haven't the urge of money-making, and as you know I am only a moderately efficient amateur. I have a fair amount of leisure and a tremendous love for the great art, but in a world where so much is awry no one has the right to carry on a hobby which is of no real use to the community; so, suggest a remedy, or—I will give it up and go into domestic service, where there would be no doubt of my use—I'm a good cook!"

A good many of us feel like this, but we are not all good cooks! We are a company by ourselves in the art of music—ordinary efficient amateurs, some with letters after our names who do not always perform so well as those without letters—some so gifted we might well rank in the professional lines, and all full of enthusiasm.

Some are content just to carry on with no definite aim, others, as my friend did, feel the driving need of making some use of their music. Well, I do not think there need be any difficulty in arriving at that ideal.

There are two recipes at least which might be tried—both enchantingly interesting, provided one possesses besides one's musical gift a good stock of patience and the altruistic temperament, two attributes which do not always march with the musical. A real love of children is a great asset, also an aptitude for teaching.

Here is Recipe No. 1:

About six years ago a Hertfordshire village expressed a wish to have an orchestra of its own. The enthusiasm and hard work of Miss Mary Ibberson, with the aid of helpers, made the wish come true. Neighbouring villages expressed the same wishes; these were also realized, and out of this nucleus grew what is now called the Federation of Rural Music Schools.

The very name is a delight. It calls up such pleasant pictures of village life. What a beneficial change from the cinema, to collect



on a winter's evening, in some small village hall or school, and with infinite care draw one's violin, cello, clarinet, double bass or whatever it may be from its case, and proceed to make with one's neighbours, and neighbours' children—what?—excruciating noises?—well, a few, at first, there will certainly be, but not afterwards, provided the music is carefully chosen. There will be Bach, Handel, Haydn and Mozart, and many a delightful modern suite.

In the orchestral class even the very elementary player is encouraged to feel the thrill of concerted playing, by contributing his open strings in his best manner, and being so carried away that afterwards he feels almost certain he was leading the orchestra!

Here is work for any good amateur living in a country place. It is to my mind a movement which may have far-reaching results. The players are drawn from all classes of society. A musical squire (dear old-fashioned word—do any still exist, musical or otherwise?) would be a great help to set the ball rolling. With luck he might bring a chauffeur with an aptitude for learning the cello, the baker (I knew one) is probably already an oboist in his spare time, and what choir-boy would not like to beat a drum! The so-called "lady of leisure," living in the village, a good all-round musician, now steps in and develops her latent powers of conducting, and so the orchestral class is started and village life drawn together.

Headquarters are in London, and the General Director is Miss Ibberson, the originator. Besides this, every county where the R.M.S. exists, has its head business office and director in a town, with teaching staff, from which teachers, advice, instruments, music, &c., are sent out to the village branches in the county. Fees for the students vary from 6d. to 1s. a week for the class teaching, and instruments may also be bought in weekly payments of 6d. to 1s. Choral as well as instrumental classes are started; children and adults can all take part. Once a year the Founder's Day is held, in which somehow even the elementary orchestras are given a chance of taking part, and besides this there is a Children's Day, sometimes held in the summer, when the proceedings are informal and the atmosphere of some delightfully happy party pervades the whole.

Slowly but surely the rural music school is making its way. It has nothing to fear from wireless. The immense joy of doing something oneself in the world of fine sounds far outweighs mere listening.

There must be a certain amount of fairly hard work done, for as high a standard as possible is arrived at; but in class and orchestral playing enthusiasm does not flag easily, as it does when one is

grinding away by oneself. Personally I can still feel the thrill which I received as a child, when after a few months cello study I was allowed to take part in a sonata by Handel for two violins, cello and piano, and a particular little phrase in the third position in quavers, blending with the violins, gave me my first humble insight into the joys of ensemble playing. Well—there it is—Recipe No. 1.

And now for No. 2, which is still in its infancy, still somewhat of a home production, but therefore very near to my heart and only waiting for more enthusiasts to rise up and carry it into the heart of every rural school in England. For it is to the village children of England that, in a small way, I am endeavouring to open a door by the aid of short lectures and musical illustrations, which they might in no other way be able to enter; a door behind which the beauty of sound is not only listened to as mere "tune," but also made intelligible by short explanations, and something of the life of the "wonderful man who wrote the music" is added in a brief talk.

There are endless variations and possibilities for this work. Less organization is needed than for a larger movement—it can remain very much a family affair for those interested, and except in the case of senior schools one has an entirely free hand, untrammelled by any red tape from educational authorities. In most cases the head teacher of a small rural school is only too glad of a change in the curriculum, provided there is educational value in the hour we occupy—which there definitely is. The response from the children is wonderful, considering that the ages in the junior schools range from five up to only eleven years. The infants I find among the most attentive in the audience. Eager little skinny arms are often thrust out in answer to some question, and small, piping voices, quite unabashed, often give surprisingly wide-awake answers.

The only "accessories" so to speak, for carrying on this "use of music" is a trio, or string quartet, one member of which should be a good pianist, one if possible able to sing and one to lead the proceedings and do the necessary amount of talking; the latter can be compressed into a quarter of an hour or twenty minutes. Besides this, a car, though not a necessity, is very helpful for transport to and from outlying districts. There could be many variations in the way the work is carried out. A pianist alone could manage the lecture and illustrating, or a gramophone could take the place of instrumentalists; but this only if hard pushed to find enough musicians interested and willing to help. The children's attention is so much more easily held when they can *watch* as well as *listen*, and a cello is always greeted with murmurs of surprise and excitement.

If a special composer is taken, a big coloured picture, reproduced

from a good portrait, wins much appreciation if pinned up on the blackboard for all to see. Schubert with his spectacles and curly head, little Mozart at the pianoforte or in his fine red court suit with sword, Haydn, rather awe-inspiring with hooky nose—every child loves a picture, and added to this a few of the longer words or foreign names, &c., used, can be written on the blackboard and repeated by the whole school together, with wonderful effect.

The illustrations, of course, must be mostly bright and gay. Every composer has his gay moments—"unbuttoned" as Beethoven calls them—so they should not be hard to find: marches, minuets, swinging waltzes, brilliant allegros from some of the symphonies, "catchy" airs from opera, gems of song from Schubert's great store, which the youngest infant can pick up and enjoy.

Have I said enough? There is no end to what I *could* say, no end to the possibilities in developing this bringing of music to the rural districts. I can hear someone saying: "But there is wireless", and my reply is: "Yes, there is"—but in their homes, how many adults would turn on an "illustrated lecture on music for children", if such a thing appeared on the programme? And it is still the exception to find a wireless in a junior village school.

Apart from all this, experience teaches that *hearing* without *seeing*, unless it be some very well-known tune or story, does not capture children's attention as hearing *and* seeing does.

I have in my mind's eye a winter's afternoon and a little school-house tucked away down a sandy Hampshire lane. There is a big, round, comfortable stove with a blazing fire inside, and the window-panes are steaming from the cold air outside. In the big room fifty children, large and small, have eager faces turned towards me. We have just finished playing Schubert's 'Marche Militaire', piano, violin and cello, accompanied by the rhythmic clapping of a hundred hands—and how they clap!—and "Now, what would you like repeated?" I ask, as there are still five minutes before closing time. With a roar comes: "The March, the March!", except one small piping girl who wants 'Hark, hark the lark', and bravely sticks to it. In the end they get both, and I am intensely interested in the psychology which reacted to the "lark" rather than the march.

In the doorway, after prayers, when the children have filed out, stands the motherly schoolmistress. "We have all enjoyed it", she says, and there is nothing perfunctory in her manner. "Come again." With our hands full of instruments, music, pictures, we pass out into the cold twilight to the waiting car, carrying something else with us which we did not have before. In the humblest of ways we have made our music worth while.

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C. B. O.

## REVIEWS OF BOOKS

*The Oxford Companion to Music.* By Percy A. Scholes. pp. lv. 1091 ; pl. 179. (Oxford University Press, 1938) 21s.

"The printing of this book has involved the use of  $4\frac{1}{2}$  tons of type. The seven million letters make up 154,000 lines of type, which if placed end to end would stretch over  $5\frac{1}{2}$  miles. Paper for the first impression weighed 21 tons, its printing surface would cover 132 acres, and its sheets would stretch 170 miles if placed end to end. The ink weighed  $2\frac{1}{2}$  cwt. And all this for one guinea!" Lest the quotation marks should mislead, I hasten to add that this is lifted not from Dr. Scholes's preface, but from his publishers' prospectus.

These statistics, with their triumphant if somewhat incoherent climax, will affect different readers in different ways; but even the most unmoved will feel that it must be a remarkable book indeed that has impelled a University Press to run riot in this fashion. And indeed it is. If perfection consists in the full realization of what one has set out to do, Dr. Scholes's book is as near perfection as makes no difference. Judged from the technical point of view—as one would judge a piece of machinery—it passes every test. It is well-planned, its parts are sound and fit neatly into one another, and the whole has an impressive air of efficiency and fitness for its purpose. What that purpose is is best conveyed in Dr. Scholes's own words. After explaining that his book is no mere compilation but that he has "played or read through thousands of sheets of music in order to get down afresh to the facts of music, instead of taking them second-hand from existing books", and scrutinized "thousands of pages of concert and radio programmes, gramophone record catalogues, &c., . . . in order to realize what are the matters on which the normal intelligent music-lover is likely to find himself in need of information", he proceeds to define the scope and style of his book as follows:

A wide range of readers has throughout been kept in mind. The experienced and well-instructed professional musician, whatever many-volumed works of reference he may possess, has need also of a one-volume encyclopedia to which he can turn with the assurance that he will there be able to read a concise survey of some subject that interests him, or find *quickly* some fact, name or date of which he is at the moment in need, whilst the younger musician, the concert-goer, the gramophonist or the radio-listener, has equally need of one which will neither be beyond the scope of his pocket nor embarrass him by a manner of expression so technical as to add new puzzles to the puzzle which sent him to the book.

Comprehensiveness, conciseness, ease of reference, intelligibility: these then are the qualities at which Dr. Scholes has aimed, and it is a proof of his success that they are the first characteristics which strike the user of his book. "From Palestrina to Jazz" he ranges confidently over the whole field, neatly sorting and docketing his knowledge and making it all seem as easy as A.B.C. At the same time it must be admitted that of the two main classes of reader for whom he professes to cater—



the instructed musician and the ignorant amateur—it is the latter who is the better served. Indeed, an unkind critic might well complain that parts of the book seem designed for a public deficient not only in musical but even in general education. He would point particularly to the large number of entries explaining the meanings of the simplest German and Italian words, most of which have no special musical application, and to the pronouncing glossary which in addition to providing welcome solutions of such riddles as *Drdla*, *Vreuls* or *Szymanowski*—*Vycpalek* seems to have been forgotten—contains scores of names or words whose pronunciation should be a matter of common knowledge. Nor will the serious student feel that the many amusing anecdotes with which Dr. Scholes's biographical (and, indeed, most of his other) articles are enlivened are an adequate compensation for the absence of bibliographies. He smiles as he reads of Dussek: "His manner of death is a warning. He took little exercise, became stout, found motion tiresome, took to lying in bed, felt bored, drank and died", but he would have been more grateful for a reference to sources from which he could learn something about Dussek's character as a musician. It is just because Dr. Scholes knows so well how to excite the reader's interest that one regrets that he has given him so little practical encouragement to pursue his studies further. This lack of bibliographical guidance is particularly felt in the case of the biographical articles, which are often rather sketchy and too frequently dismiss a composer's life-work in such words as "he has composed operas and most other things".

On the other hand the technical articles, many of which cover entirely fresh ground, are almost always first-rate. Dr. Scholes is always at his best when he has some particularly awkward problem to expound. When he has nothing to get his teeth into he tends to become casual and vague, but give him a complicated mass of facts to disentangle or a controversial issue to adjudicate upon and he is in his element. Thus his articles on plainsong and *tempo rubato*, to take one example only of each kind, are masterpieces of lucid exposition. For these and many others like them the student will be as grateful as the mere beginner.

Occasionally I feel that Dr. Scholes, for all his general conciseness, has been rather wasteful of his space. Cross-references of every conceivable kind form such a valuable feature of the book that it seems a little ungrateful to suggest that some of them might well be spared. But I cannot see why the fact that Dr. Scholes chooses to quote Gibbon in the course of his article on the criticism of music should entitle that very unmusical historian to an entry (even an index-entry) in a musical encyclopedia. Sometimes I suspect Dr. Scholes of having his little joke. Thus under "Edward VIII" we read: "b. 1894; came to throne 1936; abdicated 1936. See Bagpipe Family 4". If some of these references were sacrificed room might be found for others which appear to have been overlooked. There is no entry, for example, for Byzantine music (see Greek music), for mensural music (see plainsong) or from the titles of some of the most important periodicals discussed under "Journals devoted to Music". (This last article, by the way, should contain a reference to "Criticism of Music", where many additional journals are cited. In the same way the folksong article should be completed by a reference to shanty.) The absence of a cross-reference may also account

for my inability to find any discussion of ear training. The article on the ear tells one how to blow, or rather how not to blow, the nose, but says nothing about a subject that is of more obvious importance to the musician as such.

Dr. Scholes has succeeded in maintaining a remarkably high standard of accuracy. In his preface he mentions with justifiable pride the fifty-five classified note-books which formed the basis of his book, and it is clear that he filled them to good purpose. Occasionally, as in the article on Sacchini, recent research has been overlooked (he was born at Florence in 1740, not at Naples in 1734 and was probably not the son of a fisherman), but generally Dr. Scholes's facts may be accepted with confidence. Misprints, moreover, are practically non-existent. I have only noticed one: the painter of the Mozart family portrait reproduced on plate 106 was De la Croce, not De la Croche. I must protest, however, against Dr. Scholes's translation of "gemüthlich" (p. 355) as "emotionally", which is almost the exact opposite of its real meaning, and point out, in connection with his list of nicknamed compositions, that it is Beethoven's Op. 24, not his Op. 96, which is generally referred to as the "Spring Sonata".

The illustrations are so numerous (there are well over a thousand of them) as to form in themselves a "history of music in pictures" not inferior to the volume published under that title a few years ago. Dr. Scholes is to be congratulated on his courage in including so large a number of the "imaginary" portraits drawn by that remarkable artist "Batt" (Oswald Barratt). These fascinating reconstructions are so convincing that most of the authentic portraits seem flat and lifeless in comparison.

C. B. O.

*Medieval Quartal Harmony: a Plea for Restoration.* By Joseph Yasser. pp. 103. (American Library of Musicology, New York, 1938.)

This is a reprint of three articles which appeared last year and this in 'The Musical Quarterly' (U.S.A.), and its subject is the basis of harmony before and apart from the European convention, a subject to which hardly one musician in a thousand has given thought. We accept, a little incredulously, the dictum of the harmony books that fifths and fourths are perfect harmonies and thirds and sixths imperfect; and when we find the Hindus and Greeks (independently of each other and of us) calling seconds and thirds both "assonant" (anuvādi and παράφωνος) and keeping "dissonant" (vivādi, πλημύλης) for the semitones, we merely smile at their inchoate grasp. But under what system are seconds and thirds grouped together and semitones so dissonant as to be non-existent? Obviously the pentatonic. So the "quartal" system in which the fourth is the smallest consonance, which preceded our "tertian" in which the minor third is the smallest, is based on the pentatonic notes.

Mr. Yasser examines the 1600 extant Gregorian tunes and finds that half of them, to our surprise, are pentatonic. His proof is the incidence of the *quilismas*, which, occurring now chiefly in ascending minor thirds, represent dubious or absent tones, the pentatonic "gaps", because they stand a fifth apart; and these he calls, borrowing the name from Chinese music, "*piñ-tones*". He shows how they come to fall on E B, F C and

F B, a fact which is written large over folksong; he accounts for the shift from four to eight modes, and for the device of authentic and plagal, and displays the implications of such harmony as we find in the later chapters of Guido's 'Micrologus', or quoted by Coussemaker in his 'L'Harmonie au moyen-Âge', and elsewhere.

To the musician who asks what is the use of all this, Mr. Yasser answers that in consequence the history of medieval harmony must be revised and much of it rewritten, otherwise the essence of a great musical culture, which lasted longer than our own, will remain a sealed book.

A. H. F. S.

*Music and Society.* By Elie Siegmeister. (Critics Group Pamphlets, No. 10) pp. 63. (Critics Group Press, New York, 1938) 1s.

Popular education and mechanical methods of reproducing music have forced all serious musicians to reflect on the part social conditions play in determining the development of their art. Mr. Siegmeister's pamphlet is typical of many of the results of such reflection. "Art for art's sake" has a hollow sound when the specialist's standards are challenged by a thousand baser appeals, and, like most younger musicians, Mr. Siegmeister recognizes the importance of understanding the social milieu, as a means of seeing where music is likely to find itself in the near future. The present plight of music seems to him to be caused by over-production and inadequate distribution, a phenomenon only too familiar in other aspects of life. To remedy the present discontents he is bound to consider how the whole story of music has been a continuous adaptation to environment, and this leads him to a survey of musical history.

Unfortunately this is too large a task for a brief pamphlet, and the tone of the survey inspires doubt whether greater space would remove the chief defects of his method. The intention is admirable, and so are the basic principles from which he professes to start. Music, being an aspect of experience, must be a function of the individual's life as a member of society. But any analysis of how that function is related to the rest of the social organism must take into account all the relevant facts and not oversimplify what is bound to be a very complicated problem. A great deal of the sociology now being applied to musical research is itself oversimplified, and, when an over-simplified view of musical psychology is added to it, the final result must be a distortion so serious that it is more misleading than useful. To see a pattern in events is a task no real historian finds easy. Economic arrangements and class movements must find a place in the pattern, but ideas cannot be ignored, as they are by too many writers on musical history just now. Moreover, in isolating points of contact between social development and musical creation, the medium itself, in which the composer works, must be allowed some significance.

Music, like language, has an organic evolution of its own, which is parallel with that of society but not necessarily co-incident all the time. The critic of Bartók or Sibelius must be conscious of the whole tradition of music from the middle ages. A great deal of Mr. Siegmeister's parallelism is achieved simply by leaving out the tradition of the medium and the composer's personal qualities and labelling the composer with some general impression that bears a resemblance to a general impression

of a period of history in which he lived. Bach is accused of "defeatism regarding worldly affairs" because he worked among provincial German Protestants, while Handel reflects the confidence of the rising English bourgeoisie. To some extent this is true; but how futile are such generalizations to describe the century of Pope and Hume! And do not both composers owe a great deal to Italian music, the product of an entirely different society? The same over-simplification persists throughout Mr. Siegmeister's analysis, and lack of space cannot excuse its pointlessness. To group Stravinsky, Schönberg and Hindemith together as "bourgeois" hardly illuminates our knowledge of how the social milieu influences them, since they are all so different. Nor is it easy to be patient with a historian who seeks to "explain" the real forces behind Wagner's creative genius by reference to the misty nonsense he thought to be political philosophy.

Mr. Siegmeister's method is characteristic of too much current musical sociology. It is dangerous because it applies an amateurishly simplified version of social history to a musical criticism that leaves all musical values out of account, substituting generalizations for psychological insight. It is the more dangerous because it contains an important truth. The social background of music should be related to the creative forces in the music itself; but only a really competent sociologist and a sensitive musical critic can attempt it with any success.

B. P.

*England's Musical Poet: Thomas Campion.* By Miles Merwin Kastendieck. pp. 203. (Oxford University Press, 1938) 14s.

One may recommend a study of this book in conjunction with H. C. Colles's 'Voice and Verse', published ten years ago but still memorable. Dr. Colles covered the whole field of English song from the point of view, so to speak, of Richard Barnfield's sonnet about the agreement of music and poetry; here is a specialized investigation of the Elizabethan poet-musician who did more than any other artist who ever lived to consolidate that agreement between "the sister and the brother", as Barnfield call the once so closely related arts. But while Dr. Colles maintains that the Elizabethan example of this intimate kinship between poetry and music has lasted throughout the history of English song, or at any rate strongly influenced its tendencies in the matter of word-setting, Mr. Kastendieck is intent on demonstrating that the two arts, once united, drifted farther and farther apart. The two treatises are not, however, contradictory: Dr. Colles shows that English song has always adhered, by tradition, as closely to the Elizabethan ideal as could reasonably be expected considering the drastic changes that gradually evolved in both arts, which he does not attempt to deny; Mr. Kastendieck is concerned chiefly in telling his reader what these changes were, particularly in poetry. According to him as close a union between a poem and its musical setting as we find in Campion was no longer possible once poets had begun to disregard the musician's claims and those of the musical ear (which indeed they have too often not merely disregarded but despised).

After the sixteenth century poetry became more and more exclusively literary, and instead of making tuneful play with plain words and simple



ideas, poets asserted the independence of their art by charging it with conceits, allusions and abstractions as well as by making metrical experiments; all of which was essentially anti-musical, though it could produce a word-music of its own that was perfectly self-sufficing. Musical settings were not looked for by poets, most of whom were indeed hostile to such a notion, as though verse, once proud of its association with music, now regarded it as degrading. Even poetry originally intended for music was re-issued independently—the Percy 'Reliques' in 1768, for instance, or, more to the point here, Campion's verses in 1889 and later. A great literary critic like George Saintsbury could not imagine, he said, what a tune by Campion could possibly have added to the value of any of his songs, whatever its musical quality. Would it not have caused him great discomfort to remember that a sonnet was originally, as Mr. Kastendieck reminds us, a poem written to an air and intended as a song?

The book is pleasantly written as well as full of penetrating and interesting observations. Quotations from Campion and other Elizabethans relating to technical matters abound and not only serve to illuminate the argument, but to season the book charmingly. (One cannot forbear to requote Campion: "To be briefe, all these Songs are mine, if you expresse them well, otherwise they are your owne. Farewell".) A few of the author's observations provoke dissent, no doubt. The madrigal was not necessarily intended for "voices singing unaccompanied" (p. 59), it is to perceive things in the wrong perspective to speak of modal music as "strange" (p. 174) and, whatever it was or seems to-day, it can certainly not be called "individual". But this is a valuable contribution to the study of the musical aspect of its subject and a profoundly interesting one as regards questions of English prosody. The author's definition of rhythm and metre as between the free periods of Elizabethan vocal music and the strict periodic regularity of later composers, as well as between, for instance, blank verse and the heroic couplet is illuminating. These comparisons may give one an insight into many things, such as the reasons for the disparagement of Shakespeare by Voltaire, who was too much accustomed to the French Alexandrine to appreciate English blank verse, very much as Burney was too saturated with the symmetry of eighteenth-century music ever to say a good word about the Elizabethans without becoming patronizing.

It is a pity to conclude with even a minor grievance when a book has been found so attractive and stimulating; but it is vexing to find fifteen blank pages at the end—and no index.

E. B.

*The Forty-Eight Preludes and Fugues of J. S. Bach.* By Cecil Gray. pp. 148. (Oxford University Press, 1938) 8s. 6d.

With the welcome assistance of over 200 illustrations in music type, Mr. Gray discusses in detail each prelude and fugue, and adds twenty pages of introduction and general observations. He writes with abundance of enthusiasm, but at the same time can discriminate: he comes down, indeed, rather sharply on what he considers the few weak points, but he does not fail to see the great things and to expound their greatness with conviction.

Much that he says—most of it, indeed—is quite undeniable; but, with his combative temperament, he would probably be disappointed if everybody agreed with him about everything. And certain things may therefore be queried—for example, his contention that the composer arranged the whole of the first book of the 'Forty-eight' on a definitely organized scheme of balanced contrasts; or his fondness for discovering thematic resemblances between prelude and fugue (which, in nine cases out of ten, seem invisible except to the eye of faith); or his speculations on key-characteristics. Moreover, there seems, every now and then, to have been some hastiness of expression in technical matters.

Mr. Gray's literary style is not altogether distinguished; and, once again, he indulges in his favourite, and tedious, gibes at "pundits", "medicine-men and witch-doctors", and all the rest of it. He has, however, it is pleasant to see, cordial words (as a rule) for Sir Donald Tovey, "to whose admirable introductory notes in his edition of the 'Forty-eight' I owe much", he says. Differences of opinion may, of course, exist; but one wonders whether, in his rhapsodical ultra-eulogy of the eighth fugue in the first book, he has fully considered what Sir Donald says on page 76 of his 'Companion' to the 'Art of Fugue':

I have never been able to play the early D $\sharp$  minor fugue after the sublime E $\flat$  minor prelude. The pety that accepts the crudities of that fugue will never have the presumption to understand the prelude or any other of Bach's persuasive utterances. My beloved master Hubert Parry removed a mountain of obstruction from my view of music when he pointed this out.

But, remembering his contemptuous (though as a matter of fact, inaccurate) reference to Parry in a well-known paragraph of his book on Sibelius, one realizes that Mr. Gray may have felt that this opinion was, in its origin, suspect. E. W.

*The Letters of Mozart and his Family: Chronologically Arranged, Translated and Edited with an Introduction, Notes and Indices.* By Emily Anderson. With Extracts from the Letters of Constanze Mozart to Johann Anton André, translated and edited by C. B. Oldman. 3 Vols. pp. 1560. (Macmillan, London, 1938) 18s. each vol.

This edition of the Mozart letters in English, briefly announced on the appearance of the first volume six months ago (Vol. XIX, No. 3, p. 338) is now complete. It is a monument to musical scholarship. Quite apart from the formidable task of translating over six hundred letters and extracts from letters, full of dialect, disused idioms, family slang and nonsense words, Miss Anderson has clearly gone to no end of trouble, first of all to collect all the available material and then to present it with an amount of elucidation that adds incalculably to the value of her work. There must be at least two thousand footnotes in her three volumes, and a glance at half a dozen of them is enough to show what she must have undertaken in the way of research, sometimes in order to add only a little to our information. Just one specimen: Leopold Mozart, on January 9th 1773, mentions a "second opera" he and his son wanted to hear at Milan, and Miss Anderson's comment is: "Possibly Mysliwecek's opera, 'Bellerofonte', which was written in 1773". And elsewhere the reader is duly told who Mysliwecek was, as indeed he is given information about any personality mentioned in the letters who is at all identifiable.

Not all the family's letters appear, for reasons which the editor very acceptably explains; but Mozart's own are given, for the first time, as complete as the present state of research finds them. Nothing is missing, nothing has been cut, nothing garbled and bowdlerized. The collection is considerably larger than any that has yet appeared in the original: even the Schiedermair volumes fall considerably short of this English edition, so that Mozart's correspondence is now to be had in its full extent only in a language not his own. Twenty-six hitherto unpublished letters will be read here for the first time, not counting two so far to be found only in 'The Musical Times' for July 1929 and in the April 1937 number of this journal. Moreover, Miss Anderson gives no fewer than eighty-two letters which have so far been published only with excisions.

At first sight it may seem a little disappointing that, while we are now given Mozart's own letters complete, those of his family still remain available only in a selection. But one need only look at the large volume of letters written by Leopold to his daughter after her marriage and removal to St. Gilgen, recently published by Deutsch & Paumgartner, to realize that a publication in English of all the family letters would have burdened Miss Anderson's collection with an undue amount of uninteresting gossip that could have thrown no useful light whatever on Mozart's biography, which is after all the only good reason for issuing an epistolary publication of this kind. Anything in Leopold's letters that is at all relevant to his son's career has been translated and printed by Miss Anderson, who moreover gives a complete list of all the known Mozart family letters, copies of which, published or not, are in her possession.

The only omission from this list is that of a collection of Leopold letters, the originals of which are lost, found recently in a transcript in the Prussian State Library at Berlin. They date from the visits to Paris and London in 1763-6 and are full, Miss Anderson says, of fascinating details concerning the musical life in the two capitals. But as they contain relatively little information about the writer's son, though he must have been uppermost in Leopold's mind all that time, they have been excluded—very reluctantly, it appears—from the present edition. One cannot help regretting that this decision had to be made, but is consoled by Miss Anderson's promise to issue these letters in a separate volume later on. On the other hand it is good to find at the end of her third volume copious extracts from the letters of Mozart's widow to the publisher André of Offenbach, a collection in the possession of Mr. C. B. Oldman, who here publishes the most interesting portions from them, excellently translated by himself, for the first time in any form.

The edition being intended to throw as much light as possible on Mozart's biography, it was reasonable to give all the letters in one chronological arrangement. One cannot be sufficiently grateful for Miss Anderson's avoidance of the exasperating plan of the Schiedermair edition, where, after finding one of Leopold's letters in one volume, one may have to hunt for his wife's answer in another and possibly for a postscript from his son in a third place. No less sensible is the omission of two very familiar letters, one describing Mozart's method of composition and another (in Italian) his state of depression shortly before his death. They will be missed by readers who have found the picturesque facts they reveal

exploited in this or that biography; but this is as it should be, since there is no good reason for regarding them as genuine.

Something ought perhaps to be said in praise of Miss Anderson's determination to translate everything as it stands, including some passages that cannot fail to strike the modern mind as objectionable, not because that mind is unused to pruriency in literature, but because, though ready to accept almost anything when suitably wrapped up, it shrinks from coarseness of expression. If Miss Anderson has spared us nothing, it is simply because she very properly decided, even when the matter happens to be improper, to bring the same scholarly exactitude to bear on everything she was called upon to translate. Thus, when Mozart writes *Spaten*, let us say, she simply and honestly writes "spade"—and so on. We may get a few shocks if we are squeamish, but on the whole the result of her scrupulousness (to use the word in its most serious sense) is that whereas formerly, on coming across dots and dashes in a German edition, we had thought that Mozart and his family must have been very indecently-minded people indeed, we now see that they were hardly ever indecent at all, but simply dirty in their choice of language occasionally. That sort of dirt was a common if primitive form of humour in those days, and particularly at Salzburg, it appears, and had no sort of bearing on people's morals. It was a matter of taste. Leopold never indulged in such verbal horseplay; Wolfgang did, and his mother, a thoroughly honest and decent woman if ever there was one, was quite as bad as he in that respect. But we know the worst now and are not as greatly shocked as we had expected. So much for Miss Anderson's frankness, quite apart from one's admiration for her scholarly integrity.

But the whole translation, wherever one may choose to check it, is absolutely faithful. Here and there, of course, a different word might have been chosen, but never, so far as one can see, with any improvement to accuracy or sense. True, the letters could perhaps have been so treated in English as not to lose their eighteenth-century flavour and, so far as language goes, something of their personal idiosyncrasies. But it is all very well to aim at a picturesque reproduction in a few short extracts intended to enliven a popular biography; one does not see how Miss Anderson could have attempted that kind of transcription on so vast a scale without falling into affectation and sometimes into tiresome literary adulteration. And after all, there must be something left for which we shall want to go back to the originals: Miss Anderson's magnificent edition has robbed them of every other advantage.

E. B.

*Sir Edward Elgar.* By Thomas F. Dunhill. ('Order of Merit' Series.) pp. 210. (Blackie, London, 1938) 5s.

Ask any English composer what he thinks of Elgar's music, and the chances are that you will soon be listening to words of panegyric. Even the composers who in their own works deny everything that Elgar affirmed are as likely as not to turn out eager partisans, and thus to present us with a paradox, until we begin to search for reasons. One explanation is that these composers of a different school think all the more of Elgar because he did the things that they would not dare to do themselves, for fear of being black-balled at the composers' club. What



he did had to be done by some one, for in the fertilization of the English musical spirit by Wagner, Brahms and—shall we say?—the school of Massenet there was a place for spectacular deeds, luxuriant emotions, vibrant solemnities, tuneful tunes and all the other verities that are forbidden to the modern composer-caste, however natural they may be to the art of music. The inhibited ones have reason to be grateful to the reckless, big-souled fellow who took these responsibilities off their hands.

Here, then, is one bond between Elgar and his younger brothers. His craftsmanship, which must compel their admiration, is a second. And a third is added if the composers feel, as so many English musicians spontaneously feel, that there is virtue in Elgar's mode of expression, quite apart from the uses to which it is put. There may be secret envy, too, for if the musical inventors of to-day give us no such melodies as the lovers' theme in 'Cockaigne' it is not, we may guess, for want of furtive trying. Therefore we need be neither surprised nor suspicious—Mr. Dunhill's own word—on finding that a composer has written a book on Elgar, and that he proves himself well qualified to do so.

Mr. Dunhill's book gains from being written by a composer, for the author as critic can assess the faults of Elgar's music with a more subtle awareness of what they stand for amid the hazards of imaginative and technical creation. Moreover, he can avoid those illusory forms of diagnosis which the critical faculty has evolved out of its own creative inexperience and which have little to do with the process of composing music. One can usually detect their presence on reading that one composer's idea is "borrowed" or "derived" from another's. Thus Mr. Dunhill refrains from telling us that the second subject in the last movement of the A♭ major Symphony is an imitation of its counterpart in Brahms's third, or that the composer of 'The Dream of Gerontius' must have had 'Parsifal' running in his head, or that the opening theme of the E♭ major Symphony is a tribute to 'Die Meistersinger'. Mr. Dunhill is more expert than that. He further gains our confidence by his urbanity although he may now and then provoke our impatience by it. Of the final pages of 'Falstaff' he says:

We have cunning allusions to the incidents which have preceded the death scene, but the note of pathos is not very marked, except, perhaps, when we hear the Prince theme for the last time. The few bars which follow the sustained chord of C Major on muted brass . . . are, however, very striking.

Does the man's blood never tingle? Does he never let himself go, even for a moment? Yet this temperateness provides the best counterpoise to the obstreperous smartness that frequently mars the writings of the opposition. The critic who said that the chorus of demons "might frighten small children under seven years of age at a Christmas pantomime" is gently told that Elgar set out to present a picture of malice and had no desire to frighten anybody. Those who have complained that Judas appears in 'The Apostles' in the character of an English gentleman may learn from Mr. Dunhill's pages (76 and 200) how much reading and earnest cogitation went to the construction of this portrait.

Mr. Dunhill's most jealous critics will be his fellow-Elgarians, watching to see that he says the right things at the right points, that he picks out the right gems and points out faults only where they do exist. Of course,

they will be at variance with him, and he can be relied upon to tolerate such contrariety within the circle. So, to begin with, one may question his view of the nine-eight melody at the beginning of the cello Concerto. Is there no more to be said about it than that it "proves to be yet another of those repetitive crotchet-quaver themes which have so often done duty in Elgar's works" and that it "lacks arresting qualities, though the mood is thoughtful"? Surely its fourth note, by being A and not a second G (and two bars later, C instead of a second B) is one of those inspired little distinctions that suddenly lift you a mile above the commonplace and give you all the greater shock of pleasure from the nearness of the danger averted. Not arresting, indeed! And that loud and stormy passage in the scherzo of the second Symphony—Mr. Dunhill calls it "an odd distortion of one of the most spiritual themes of the first movement". On the contrary, here retorts another Elgarian, it is the pre-ordained culmination of that sinister theme, monitory of things evil. In the sunlit first movement it was the shadow of black wings; here in the scherzo, amid flitting eerie shapes, it is the baleful presence itself. Just so could the thought of war haunt and gibber at us in the times of King Edward. Another grumble at Mr. Dunhill is that he understates the case for the violin Concerto; is there no more to dwell upon in it than its development "at such a length that many must regret that the composer gave so little heed to that very valuable art—the art of compression", and "too extensive a range of moods in the course of a single composition"?

Mr. Dunhill has good reason, however, to dwell upon the art of compression, for he has only two hundred pages in which to compress his biography and his criticism. His plan, which serves its purpose well, is to describe a stage in the composer's life and then to consider the works of the period. In Elgar's case this happens to work out in appropriate lines of division. In his last chapter Mr. Dunhill briefly reviews other writings on Elgar, from Basil Maine to W. H. Reed, and he ends with a sympathetic portrait of the composer drawn largely from personal acquaintance. The eight illustrations are well chosen. Some glaring errors in the music examples suggest that a stage was omitted in the proof-reading. Elgar's companions in this "O.M." series are, up to the present, J. M. Barrie, Thomas Hardy, Earl Jellicoe, Lord Kelvin and Lord Roberts, a choice of company that seems to call for some kind of comment.

W. McN.

*Béla Bartók: his Life and Works.* By Emil Haraszti. Translated by Dorothy Swainson and the Author. pp. 104. (Lyrebird Press, Paris, 1938.)

The last sentence in this book ends with the words "the eternal ideal of his life." This is only one specimen of many verbal curiosities. In fact one is bound to say that the author and the translator between them have managed to turn out a great deal of verbiage the meaning of which, if any, is to be discovered only by an additional effort of goodwill on the reader's part. How much of this may be due to the recalcitrances of Hungarian as a literary vehicle and how much to inadequate translation it is difficult to tell, but Miss Swainson has certainly not been very vigilant about admitting only legitimate English idioms, and the new terms with which she occasionally enriches the language do not justify

their introduction by lucidity. Readers may judge for themselves whether a paragraph such as this recommends itself to their understanding :

We find him during his life tortured by violent and cruel internal struggles, seeking the most perfect form of the classical ideal : music autogène. Along this path, until he finds the abstract balance of content, of emotional and intellectual conception, it may never be that his inventive power recoils in face of the supremacy of form. After having traversed the way of his interior and having franchised from himself all strange brain influences, Bartók refound himself and his Country in his Art.

Whatever this may have meant in Hungarian, it certainly does not make sense in English. To be fair to the translator, the word "autogène" is a quotation from an article by Lionel Landry in the 'Revue musicale', not an evasion of her task ; for the rest, only those who can read the Hungarian original will be able to tell for how much of the muddled writing, of which plenty more examples may be found throughout the book, she must be held responsible and how much was never clear from the beginning. Let it be said that the original is suspect.

It also seems overburdened with national consciousness. We are told about Bartók that the "Hungarian Tulip, symbol of this national movement, was blooming in his heart", and Hans Richter, that most Germanic of great musicians, wherever he happens to have been born, is called "the Hungarian conductor János Richter". However, it must be recognized that we are reading about a nationalist composer and that in the circumstances a whole bed of tulips is not really out of place. The author, to be sure, tells us much about Bartók's development and aspiration that is to the point. Like all those who have a more than superficial acquaintance with this composer, he finds it difficult to separate what is national-atavistic in him from what is progressively individual ; but although his investigations lead him into many dialectical obscurities, he at least makes an honest attempt to clarify the situation for himself and his readers, so that its often unfortunate results must not be judged too harshly.

The sometimes almost unbearable asperities of Bartók's mature work are shown to be by no means due to mere experimenting with new modes of musical expression, but bound up with what Mr. Haraszti describes as the harshness of centuries-old Hungarian peasant melody. From this, and indeed from the awkwardness of the author's own writing, one may conclude that this phase of folk-music is in turn conditioned by a lack of pliability in the Hungarian language. At any rate this study makes it more convincingly evident than ever that Bartók not only knows very well what he is doing as a creative artist, but is so constituted by heredity that he could not possibly do otherwise. A perusal of the book cannot fail to increase one's respect for what has always impressed one as his passionate sincerity, whether this or that work was deemed completely successful or not.

Nearly all the music that matters is more or less closely analysed. Like Beethoven's—and almost as arbitrarily—it is divided into three periods ; but the reader may make his own demarcations between them and, if he likes, call the first tentative, the second disturbing and the third reassuring. Remarkable but somehow far from completely satisfying works like the second piano Concerto and the 'Cantata profana' can surely not, whatever Mr. Haraszti says, be regarded as showing the final,

almost non-provocative mastery of the Music for strings, celesta and percussion, the Sonata for two pianos and percussion or the vast collection of tiny but very remarkable piano pieces assembled under the title of 'Microcosmos'. The last two, by the way, are unfortunately not discussed by Mr. Haraszti, although they figure in his catalogue of Bartók's works. His demonstration that Bartók distinguishes himself sharply from atonal composers by seeking new applications of tonality is valuable, and the assertion that he is a greater composer of keyboard and chamber music than of orchestral and vocal works is true, although in the expositions of some works belonging to the latter categories no falling-off in enthusiasm is to be noticed.

The book, like all the Lyrebird publications, is very sumptuously produced in a limited edition, but appears in a format that makes it rather difficult to keep in its proper place on any bookshelf.

E. B.

*David Ffrangcon-Davies : his Life and Book.* By Marjorie Ffrangcon-Davies. With an Introduction by Ernest Newman. pp. 192. (John Lane, London, 1938) 8s. 6d.

David Ffrangcon-Davies reached his prime before the introduction of gramophone recording, and to most people now he is a mere name. Old criticisms have a hollow ring for succeeding generations. But the man must have been a great artist : the conviction is brought home not only by the praise of his contemporaries but also by the æsthetic principles he managed to record for our benefit. His book, first published in 1905, should never have fallen into obscurity ; it should have been every aspiring singer's first lesson. And one should read it every year for the rest of one's life. None who faithfully adopts Ffrangcon-Davies's ideals can fall into those vices which bring the generality of singers into disparagement. Concentration upon a poetic purpose, the sinking of self in the music and in the music's significance—these were his principles. The poet is inspired by his idea and the composer by the poem ; and how, he argues, can the singer be an interpreter unless he shares those inspirations ? Perhaps only such as have proved for themselves the sterility of the cult of tone-production as an end in itself can appreciate the force and righteousness of the argument. Let the advocates of tone for tone's sake call to mind Chaliapin, the greatest singer of our times, and ask themselves which was the principally inspiring factor of his art, words or tone.

All the same, the book and, still more, Mr. Newman's introduction may be a danger in the hands of the uninstructed if they are induced to believe that dramatic enunciation and a feeling for music will enable them to dispense with a fundamental vocal technique. Ffrangcon-Davies was apparently one of those rare beings who naturally sang on the right lines. Or perhaps when he wrote his book he had forgotten difficulties long since overcome. If he does not say as much in so many words, there is a tendency to suggest that concentration on an effective delivery of the text will result in a satisfactory vocal line, and that the more perfect the enunciation, the better the tone will be. It is true that he mentions breathing and relaxation, but all the emphasis is laid upon significance of utterance. The lesson and the moral, then, will be valuable above all



to those students who have been too exclusively preoccupied with the problems of tone-production to the neglect of interpretative art. On the other hand, the new introduction to the book fails to take into consideration the fact that the singer has first to make of his voice a musical instrument before he can play upon it. There is something rather tiresome in non-singers' sneers at "voice-production", whatever an artist like Ffrangcon-Davies may say. The biographer is handicapped both by an unpractical pen and by filial piety. But the relevant facts about a remarkable man and a career that was almost glorious and almost tragic are made clear after a fashion. It is a disturbing thought that if Ffrangcon-Davies had been a better-balanced man he would in all probability have been a less exciting artist. A number of letters to and from Elgar are included. The emotional pitch makes them rather uncomfortable reading.

H. O.

*Composers in America: Biographical Sketches of Living Composers with a Record of their Works.* By Claire Reis. pp. 270. (Macmillan, New York, 1938) 15s.

This book may be kept on the musician's shelf as a useful supplement to Grove and other musical dictionaries, for it contains a good deal of information not likely to be found elsewhere. Some two hundred living American composers are listed in it, and one must confess to having found the names of barely one-fifth of them at all familiar. Who has ever heard of David Wendel Fentress Guion, Wesley La Violette, Solomon Pimsleur or Donald Nichols Tweedy? Who would have thought that names like Fickenschner, Galajikian, Haufrecht, Kubik or Naginski belonged to the U.S.A.? Who, indeed, was aware that by no means unknown composers like Joseph Achron and Bernard Wagenaar could suddenly turn out to be Americans? But here they all are, and between them they make an imposing and substantial book. A biographical note on each composer is given, followed by a list of principal works, together with particulars of duration of performance, publishers (if any) and dates of composition. The biographical details look reliable: no doubt they were supplied by the composers themselves. What one misses is some sort of indication of what each subject's work is like. The book would have been worth reading as well as useful for reference if it could have given some idea of the characteristics of the music, for instance, of such curious composers as George Antheil, Carl Ruggles and Edgar Varèse.

E. B.

*Collecting Musical First Editions.* By C. B. Oldman. (*Aspects of Book-Collecting*) pp. 95-124. (Constable, London, 1938) 2s.

This small book (a reprint of an article issued by the same publisher in 'New Paths in Book-Collecting' four years ago) is a valuable aid for all those who are, or wish to be, concerned with musical first editions. C. B. Oldman is one of the few real experts in this field; it was he, for instance, who studied the question of early Mozart editions in collaboration with Otto Erich Deutsch in the 'Zeitschrift für Musikwissenschaft' in 1932, thus providing one of the most important bibliographical sources for the third edition of Köchel's Mozart catalogue, edited in an exemplary

manner by Alfred Einstein in 1937. The wealth of material assembled by Mr. Oldman within so small a space is astonishing, and his remarkable footnotes, on such subjects as music-printing or piracy, are of the greatest value. Very much to the point, too, is the observation that the best antiquaries' catalogues are frequently essential to the identification of early editions. The author shows by examples how difficult it often is to prove a first edition, and he is quite right in telling the reader what a joy it may be for the collector to be able now and again to discover new facts previously unknown to the compilers of thematic indices and to other researchers. It is to be hoped that this booklet may induce many a collector to pay greater attention to the amassing of first and other early editions of the greater masters; but it is no less desirable that those at the head of public music libraries should clearly realize the great historical and artistic importance of such editions, which often show the composer's final intentions more faithfully than the autographs.

A list of addenda on the cover mentions the most important books published on the subject since 1934. Apart from the new Köchel catalogue already referred to, it contains Georg Kinsky's valuable work on the original editions of J. S. Bach. (Kinsky, by the way, is engaged on a new edition of Nottebohm's thematic catalogue of Beethoven, which is sure to reveal much material hitherto unknown.) An interesting fact is that one of Mr. Oldman's references to a first edition has already been superseded: it is that of Beethoven's 'Hammerclavier' Sonata, Op. 106 (p. 111 *et seq.*). It has hitherto been supposed that the first edition was that which appeared with a French title-page, and Mr. Oldman cites the reasons for this supposition. But in the meantime Max Unger has proved, in the February 1938 issue of the 'Zeitschrift für Musik', that according to newly discovered facts the editions with German and French title-pages must have appeared at the same time, the one for Germany and Austria, the other for foreign countries. This example may suffice to show how much still remains to be done in the matter of determining first editions. Let us hope that further literary work on this subject will before long enlarge and consolidate our present knowledge, even at the risk of leaving a little less for the collector to discover.

P. H.

*Music Libraries: their Organization and Contents, with a Bibliography of Music and Musical Literature.* By Lionel McColvin and Harold Reeves. Vol. II. pp. 318. (Grafton, London, 1938) 10s. 6d.

The first volume of this very useful work was reviewed in last year's January issue (p. 90). It was then announced that the second volume would contain a classified list of music which it is desirable for a music library or public library to possess. This list now duly appears, and although one may disagree with the choice here and there and could doubtless suggest useful additions, it is on the whole very representative and satisfactory. The special markings for works that should be given preference by smaller or medium-sized libraries will be found particularly useful, even by large libraries who may have to make their purchases by degrees. This volume also contains extensive lists of music libraries in Great Britain and abroad as well as a short chapter on private music-collecting.

E. B.

*La Romance Française sous la Révolution et l'Empire : Étude historique et critique.* pp. 371. *Catalogue des Romances Françaises parues sous la Révolution et l'Empire : les Recueils des Romances.* pp. 76. By Henri Gougelot. (Legrand, Meun ; Rau, Paris, 1938)

"On tue la Romance quand on veut la soumettre à une analyse trop sévère" wrote the Baron Thiébault in his 'Du Chant, et particulièrement de la Romance', published in 1813, a book which seemed to give the lie to his own opinion. M. Gougelot has quoted the baron on the last page of his text, after submitting the romance to the most severe and exhaustive analysis that can well be imagined; but evidently the baron was not convinced of his opinion, and we may be very grateful to M. Gougelot. He methodically attacks the romance from two angles, the literary and the musical, dividing the subjects treated under three headings—historical, pastoral and sentimental—and the method of presentation under another three—narrative, dramatic and lyrical.

It is clear, however, in what direction the romance tended to specialize. Marmontel wrote in 1776: "C'est communément le récit de quelque aventure amoureuse: leur caractère est la naïveté: tout y doit être en sentiment". J.-J. Rousseau spoke of the "goût un peu antique" of the romance (1767); but in the first years of the Revolution, roughly from 1790-95, the romance deserted antiquity and subjective passions to serve the revolutionary movement and stir patriotic fervour in the place of tender regrets. How alien these patriotic sentiments were to the essential character of the romance is shown by the fact that as early as 1795 a reaction set in and an "escapist" school grew up which turned to the middle ages and the troubadours for literary inspiration and for a pleasant antidote to the *Sturm und Drang* of contemporary events. The favourite heroes of these romances were (beside the troubadours) Arthur and the Knights of the Round Table, Roland, Alfred the Great, the Cid, Héloïse and Abélard, Mary Stuart and Henri IV. These took the place of the contemporary figures, such as Marat, Robespierre and even Marie Antoinette, who had figured largely in the "patriotic" phase from 1790-95. (In 1794 a romance had even appeared on the liberation of the slaves, entitled 'Sur la liberté des hommes de couleur'). The medieval phase did not last after 1803, and for the last twelve years with which this volume deals M. Gougelot declares that the romance was indistinguishable from the idyll.

The literary forms of the romance were necessarily simple. M. Gougelot classifies them under three headings, consisting of (a) couplets of identical form, (b) couplets separated by a refrain and (c) dissimilar strophes. The refrain, though very effective, is not very common. When it occurs it is either very short, as in the ballad, or a formal couplet such as:

Naïsez, mes vers, soulagez mes douleurs  
Et sans effort coulez avec mes pleurs,

which sums up the emotional atmosphere of the poem in general.

Turning to the music, M. Gougelot deals first with the composers, whom he again classifies under three headings. First come the composers of general note who incidentally composed romances during this period. These include Gosséc, Grétry, Lesueur, Cherubini, Méhul, Paër, Sponcini, Boïeldieu and Auber. Secondly, the composers of romances only,

the specialists, of whom the chief were Pierre Jean Garat (1762-1823), Charles Henri Plantade (1764-1839), Alexis de Garaudé (1779-1852) and Félix Blangini (1781-1841), though there were a large number of composers of the second rank whom M. Gougelot carefully chronicles. Lastly, amateur composers of romances, some of them women, such as Hortense de Beauharnais, who later became Queen of Holland.

The actual music of the romances is examined under the headings of melody, rhythm, harmony and accompaniment. Here the main features are simplicity and naturalness. "The tune of a romance must be an easy and natural melody that may be sung by everybody without the risk of robbing it of its naturalness and of spoiling its effect in performance." "Whatever the words may be, the tune must be completely identified with it: their just declamation must determine the manner in which they are sung." Thiébauld declared that ornamentation was almost completely excluded by the nature of the romance; but in actual practice most of the usual vocal embellishments of the age seem to have been employed here and there, only stopping short at purely decorative passages for the voice, such as we know under the general name of *coloratura*. Harmony remains always on the simple side, not usually going far beyond the typically "expressive" diminished seventh; and the same is true of rhythm, where again the typically expressive device of syncopation is the most common variant of the usually straightforward metre. Accompaniments were written almost exclusively for the clavecin (or pianoforte), the harp and occasionally the guitar. More rarely a violin or viola is added to the keyboard instrument. The general rule, in keeping with the nature of the romance, was for the accompaniment to be simple and unobtrusive; but there are cases (naturally more common among the instrumental composers, Gossec, Spontini or Lesueur) of *concertante* accompaniments and "descriptive" figures for the instrument (cf. Spontini's 'Regrets d'absence', 1804). J.-J. Rousseau maintained that any instrumental accompaniment to the romance was out of place.

M. Gougelot's work is extremely thorough and the strict system of approach, the minute analysis of every aspect of the romance, makes these two volumes invaluable as works of reference. It is impossible to feel that these compositions will interest the general public: their interest is now almost exclusively historical, although several of those quoted by M. Gougelot are certainly worthy of being included in Yvette Guilbert's repertory. Of the rest it may be said, for good and evil, that "these little works, with their ingenuous and puling sincerity, modulating rarely and very often not at all, exude a feeling of fatiguing monotony".

M. C.

*Nicolas Gombert, Kapellmeister Kaiser Karls V: Leben und Werk.* By Joseph Schmidt-Görg. pp. 407, with musical supplement, pp. 67. (Röhrscheid, Bonn, 1938.)

The Emperor Charles V's musical director seems recently to have attracted the special attention of musical investigators, and for good reasons. Four years ago the musicological seminary of Bern produced an excellent study of Gombert as composer of motets by Hans Eppstein, and now the Bonn lecturer Joseph Schmidt-Görg devotes to the same master a voluminous work which tells us as much that is conclusive about him as may be discovered to-day.



Gombert as a man remains in obscurity even now: it is deplorable that the Renaissance produced no Vasari to leave us biographies of musicians as well as of painters. However, the author succeeds in establishing that Gombert was not born at Bruges, as Fétis had supposed, but in southern Flanders, probably before 1500. He was very likely a pupil of Josquin's at Condé in Hainault, received a prebend at Courtrai from the emperor in 1526, directed the imperial chapel until 1540 and spent his last years as a canon at Tournai, where he died after 1556.

For the scarcity of these details the author compensates us by an all the more lavish description of the environment in which Gombert lived and worked. He demolishes first of all the legend that Charles V kept three chapels: two larger ones in Madrid and Vienna and a smaller one at Brussels. There was only one such establishment, the members of which followed the emperor, as part of his ecclesiastical court, to his various residences and wherever he went on his numerous travels.

Never before have we been offered so much and such reliable information about the organization and the functions of this imperial chapel; we are allowed to follow it on its many journeys, the most important of which were those to Italy for the coronation at Bologna and to Augsburg for the Imperial Diet. (It is curious that the author fails to deal with Gombert's single madrigal in connection with the sojourn in Italy, since he otherwise deals with everything, a madrigal which, by the way, is set to what must be regarded as most reprehensible words for a canon and imperial musical director to handle.) A good part of the book is given up to documents found in Belgian and Spanish archives, and these alone would make it a valuable source of information.

No less painstaking and well-documented than the biographical part is the critical one devoted to Gombert's works. We have always known Gombert's place as a link between Josquin and Lassus: he is the first to be really serious about concision of form and the organic development of themes, and the first to combine individual expression with such structural severity. But we did not know all this so exactly. The author first examines in detail Gombert's technique of composition, then the different categories of his output (masses, motets and chansons), and he has new and illuminating things to say about the "parody-mass" in particular.

A. E.

*Orlando di Lasso's Motetten: eine stilgeschichtliche Studie.* By Lucie Balmer. pp. 254. (Haupt, Bern & Leipzig, 1938)

Every fifth-form student of Sherlock Holmes knows that that great man played the violin, though not everyone may remember that he was "not only a very capable performer, but a composer of no ordinary merit". (See Dr. Watson's account of 'The Red-Headed League'.) Fewer still are probably aware that he was a pioneer of scientific musicology and that he made a special study of the music of the middle ages. Holmes's interest in medieval music dates from 1895, but he seems to have embarked very soon on his "monograph on the polyphonic motets of Lassus", for he was able to "lose himself" in it at the climax of his investigation of the disappearance of the Bruce-Partington plans at the end of November of that year. (Dr. Watson speaks of "his power of throwing his brain out of action and switching all his thoughts on to

lighter things"—but that proves only that Dr. Watson had not read the monograph.) The monograph was actually completed soon after the arrest of Colonel Walter, "has since been printed for private circulation, and is said by experts to be the last word upon the subject."

Can it be that Holmes's love of disguise, mystification and intellectual *jeu de force* culminated in the posthumous publication of his musicological masterpiece in German, under the pseudonym of Dr. Lucie Balmer? What would be more characteristic? In one of his few published works, the story of 'The Blanched Soldier', Holmes remarks that he had "often had occasion to point out to Dr. Watson how superficial are his accounts and to accuse him of pandering to popular taste instead of confining himself rigidly to facts and figures". In 'Orlando di Lasso's Motetten' these faults are certainly avoided with striking success. The whole book is conceived and written in a severely scientific spirit and with the keen eye for microscopic detail that Holmes brought to bear upon his criminal investigations.

Beginning with a most interesting chapter on the elements of musical style and structure in general, the author goes on to discuss the evolution of musico-structural principles and formal tendencies up to the sixteenth century, and then submits the motets of Lasso to a searching examination from which emerges a most imposing classification of their stylistic elements: germ-motives, melismatic motive-formations, imitative treatment, influence of text on the music, handling of the separate parts, cadences and formal principles. Heights of cerebration are here touched such as Holmes never lavished on the tracing of Silver Blaze or the elucidation of the Boscombe Valley Mystery, and the present reviewer emphatically echoes the judgment of the unnamed experts who studied his limited private edition and pronounced it to be "the last word on the subject".

The bulk of the book is naturally concerned with details of Lasso's style that are important only to the specialist. Yet much, too, is of more general interest: for instance, the section on the evolution of the motet form. The author draws attention to the passage in the 'Syntagma musicum' of Michael Praetorius (1619) in which that authority, endeavouring to clear up the terminological confusion between *concerti*, *motetti*, *cantiones*, *concentus*, &c., stresses the point that composers "have written their motets on Orlando's models, their *concerti* in madrigal style (*die Motetten uff rechte Orlandische Motetten, die Concert aber uff Madrigalische Art gesetzt haben*)". Lasso's style was thus stamped as the true motet style very much as Beethoven's symphonies are considered the purest examples of symphonic style.

Dr. Balmer's study of Lasso's melody stresses the importance of the intervals of the fourth, fifth and octave as its basis; the only consonant intervals of music's dark ages still exercised a strong influence. At the same time, "sixths and sevenths had already with Lasso attained a certain importance" melodically, but "less because of the development of the sense of key than through the changed conception of consonance". The melismatic element of Lasso's melody is usually conditioned by the harmony, Dr. Balmer notes, by far the commonest germ-cell of melismata being the progression tonic-leading note-tonic. The musical examples illustrating this point on pp. 70 and 71 show the old polyphony at the

very point of crystallization into the most commonplace of later harmonic formulas.

G. A.

*Griegs Harmonik und die nordländische Folklore.* By Kurt von Fischer. pp. 194. (Haupt, Bern & Leipzig, 1938.)

This book is one of a series of studies in various departments of musical research published under the general editorship of Dr. Ernst Kurth, Professor of Music at the University of Bern.

"Folklore" is, Dr. von Fischer explains, an English word, the original meaning of which has been somewhat enlarged in its adaptation into technical German: it stands for all characteristic features of *volkstümlich* origin, including not only popular speech and tales and traditions, but also anything that specifically portrays the individuality of a people or the scenery of its country. The influences of nature and of folksong and dance are particularly closely connected in northern countries; and their music is consequently *folkloristisch* in a high degree. And in Grieg two strains met: he was both a Norwegian and a *Hochromantiker*.

Dr. von Fischer traces, at some length, Grieg's historical antecedents and correlations. He is nothing if not thorough: he starts with the crusades and the troubadours and ends with twentieth-century impressionism, *via* such diverse things as (I select almost at random out of hundreds) Mozart's 'Rondo alla turca', Beethoven's Pastoral Symphony, the 'Symphonie fantastique', Chopin's Nocturnes, 'Carmen', 'Boris Godounov', the prelude to 'Lohengrin', and the finale of Brahms's B♭ major Concerto. There is mention of one English composer, Cyril (sic) Scott. In the list of the most important non-Scandinavian and non-Russian composers *folkloristischer Richtung* he takes his place beside Dvořák and Smetana, d'Indy, Turina, Bartók, Hans Huber and MacDowell; and he is mentioned again as one of the leaders of impressionism.

This introduction may in places seem disputable; but it does not affect what follows, when Dr. von Fischer comes to grips with his real subject. He divides his book into three sections: the harmonic framework, dissonance, and the relation of melody and harmonization. He knows the whole of Grieg's music intimately and discusses all the technical problems in minute detail: his industry, indeed, is beyond praise. The bulk of the nearly three hundred examples in music-type are, naturally, Grieg; but in his search for apt parallelisms Dr. von Fischer ranges from Bach and Scarlatti down to Debussy and Ravel and the Swiss composer Othmar Schoeck. He stresses that this *romantisch-folkloristische Kunstmusik* does not lack a certain spaciousness; but the net result of his pages is, perhaps, a rather undue impression of music living from one piquant feature to the next. However, Dr. von Fischer's labours certainly form an interesting and valuable storehouse of harmonic illustrations for which the technical musician should be grateful.

E. W.

*Max Reger: Briefe eines deutschen Meisters.* Edited by Else von Hase-Koehler. pp. 338. (Koehler & Amelang, Leipzig, 1938.)

This selection of Max Reger's letters was first made, at the request of his widow, in 1928. In an additional note which the editor has placed

at the end of her introductory remarks to the new editions he pays tribute to the modern German philosophy of life by an apology for the inevitable mention of a certain number of Jews, who in Reger's time played a large part in German musical life. Frau Reger has apparently whitewashed her husband's posthumous reputation in Germany by attesting to the persecution which he suffered at the hands of (darkly nameless) Jewish powers. Foreign readers will take these preliminary manoeuvres for what they are worth and pass on to the portrait which the letters give of an interesting and in some ways a great musician.

Max Reger liked to refer to himself as a dour Bavarian peasant, a rather misleadingly romantic description which nevertheless contains a grain of truth. From the early days when, under Riemann's spell at Wiesbaden, he worshipped at the shrine of Brahms and complained bitterly of his fellow-students' obsession with the emotionally overladen world of 'Tristan', Reger preserved an attitude toward music which was both intensely personal and also, in the first decade of the present century, original. Bach was his god: as early as 1890, when he was only seventeen, he wrote of the '*Musikgottvater* Bach . . . *Musiksatlan* Wagner'; and in the same letter occurs a sentence which sums up his feelings not only at the time but for the rest of his life. "Phrase-spinning, musical much-ado-about-nothing (*inhaltloses Getue*) is a torture to me: there must always be architectural beauty, the magic of melody and counterpoint (*melodischer und imitatorischer Zauber*)". In exactly the same spirit of uncompromising and almost ascetic conscientiousness he wrote (1893): "I do not believe in genius, but in solid hard work". Later (1908) he was so disgusted with the emotional pretentiousness of large portions of the "artistic" world that he burst out in one letter: "I detest the whole expression 'artist': the main thing is to be a decent-living, honest man". With all his admiration for the traditional musical culture, he soon earned the title of revolutionary in many circles. He had no use for theory-ridden music. "I just compose, without any theory in my head. What did Gluck say?", he wrote in 1900; and in the same letter: "Artistic creation must be absolutely free: only evil can come from the various considerations of playability and public taste. I belong to absolutely no party". Like Busoni, whom he knew and in many ways resembled, Reger had a great admiration for Liszt as a composer; at a time when it was fashionable to dismiss the piano works as *inhaltloses Getue* and the symphonic poems as bungled musical scrapbooks he boldly announced (1909): "The tenth symphony of Beethoven is the 'Faust' Symphony of Liszt"; and this despite his lasting admiration for Brahms, an admiration certainly tempered as early as 1895 by a sense of misgiving. To Busoni he wrote: "I have felt for a long time that the scope of musical imagination is, to start with, pretty narrow, particularly if one follows, as I do, in the footsteps of Brahms". It was only his lifelong preoccupation with Bach which showed him the potential breadth of the musical horizon. Of contemporary composers Richard Strauss is the only one mentioned in these letters; and Reger's admiration for Strauss was before all else an admiration of his immense technical skill.

So much for the portrait of the artist. The portrait of the man given by this selection of letters is plainly defective. There are, even in these



letters, hints, suggestions, loose ends which are not drawn into a finished and successful tapestry. The first mention of the dangers of drunkenness appears in a letter to Busoni in 1896, when Reger was twenty-three. Thereafter the subject recurs at irregular intervals throughout the book. Sometimes Reger defends himself against attacks, as when a Berlin paper (April 1906) accused him of being drunk and half-incapable on the concert platform, or a concert arranged for the Rumanian court was put off at the last moment as a result of personal attacks on his character. Or in 1913 he writes to a friend to say that he has given up alcohol for the last three years, and how much better he feels for it. It is better not to burk the facts. Reger drank a great deal more than was good for him all through his life, with rare intervals; and drink was the indirect cause of his early death at the age of forty-three. His concert-playing was often affected by the fact that he had drunk far too much, if he was not actually drunk; and the great inequality in his vast output (which reached Op. 146) was almost certainly due to the same psychological disturbance which was responsible for his drinking.

To this unhappy side of Reger's personal life there is a far happier obverse. His relations with his wife were flawless: in 1910, eight years after her marriage, she speaks of herself as *märchenhaft geliebt* (loved as in a fairy-tale), and there is a letter written to her by Reger, dated March 3rd 1908, which is so beautiful that it might be taken as the model of such letters. Frau Reger was especially devoted to her mother, and Reger writes to her on the anniversary of her mother's death. The letter contains nothing new, as there is no new comfort in the face of death; but its tenderness and compassion, the understanding and depth of emotion with which Reger writes the old and only answer to grief shows a side of him with which many, who have heard only too much of his drinking and his taste for dirty stories, would never credit him. The last years of his life were spoiled by the war and by increasing ill-health. It is as pathetic to read his storming protests of his "right to exist as a German and a musician" as it is to read Debussy's inscription of *musicien français* on his last works. Both men were naturally so unfitted for the odious synthetic hatreds which were one of the worst products of the war; they were both so pre-eminently musicians and so quite secondarily Germans or Frenchmen. Reger's life-story is a tragedy; but in at least a portion of his music he has staked a claim to immortality which not many will refuse to allow him.

M. C.

*Aufsätze zur Musikgeschichte.* By Werner Bollert. pp. 136. (Postberg, Bottrop, 1938.)

Definitions of the German and Italian influences in the operatic styles of the second half of the eighteenth century form the basis of these three essays on Mozart in Italy, Salieri and Joseph Weigl. Particularly informative is the detailed criticism of Salieri's vast number of operas. His works are fastidiously classified according to their kind, and certain of them, such as the comic operas 'Falstaff' and 'Angiolina', receive such enthusiastic praise that one wonders whether Salieri, once held up as Mozart's rival, altogether deserves the reputation of a period-composer. Less likely to emerge from oblivion is Joseph Weigl, who is presented

as an essentially conservative figure bent on consolidating the German *Singspiel* despite the lure of Italianism. The essay on Mozart is a well-documented survey of the composer's reputation in Italy from his death to the present day. Having investigated the dismal fate of most of Mozart's works beyond the Alps, Dr. Bollert finds little to add to Stendhal's prophetic statement of 1824 that "Mozart will never enjoy the success in Italy that he has won in Germany and England".

E. L.

*Verzeichnis der Neudrucke alter Musik.* By Walter Lott. pp. 72. (Hofmeister, Leipzig, 1938.)

This useful and long-desired compilation appears here in its second year and comprises the publications of 1937. It contains "works by masters who produced music up till 1800, showing titles of editions of a scholarly nature and reprints of originals in large type, reserving a smaller type for editions which are plainly recognizable as arrangements. . . . At the same time it includes first editions and scholarly editions of nineteenth and twentieth-century works". A first part giving authors' names in alphabetical order is followed by a second arranged according to categories and by an index to titles and subjects.

A critical survey, from a topical point of view, of all the old music deemed worthy of being reprinted during the year 1937 would be most instructive, but it could not fail to lead to considerations of cultural and even political matters beyond the scope of a modest notice. Moreover, the present publication would hardly lend itself to such a purpose, since it is concerned only with German productions, with the addition of a few publishing firms in England, Italy and America. It is thus far from attaining to the completeness of the 'Jahrbuch der Musikbibliothek Peters', which owes its existence to private enterprise, not to the Staatliches Institut für deutsche Musikforschung. In Italy only Carisch is considered, but not Ricordi, nor one of Casimiri's publications; in England only Augener and Novello, but not the Oxford University Press! Is it so difficult to obtain publishers' catalogues? But not even the German section is complete. I distinctly seem to remember having published a Haydn Symphony for the first time with the Universal Edition in the summer of 1937; but look as long as I may, I cannot find it.

Another defect of this list, since it is to serve scholarly rather than commercial ends, is the absence of all mention of reprints of old music in books and periodicals. So much that is valuable is buried there, and it is often so difficult to find! Let us suppose that a scholar of distinction has illustrated an essay with some unknown motets or *ballate* of the fourteenth century, published accurately from the originals. They remain in obscurity. On the other hand, we are scrupulously informed, for instance, although in small type, that Herr M. Rhode has arranged Mozart's 'Ave verum' for salon orchestra and published it with the famous old firm of Schott at Mainz.

A. E.

## REVIEWS OF MUSIC

Byrd, William, *Collected Vocal Works*. Edited by Edmund H. Fellowes. Vol. I: *Masses; Cantiones Sacrae* (1575). Vol. II: *Cantiones Sacrae* (1589). Vol. III: *Cantiones Sacrae* (1591). Vol. IV: *Gradualia* (1605) *Part I*. Vol. V: *Gradualia* (1605), *Parts II and III*. (Stainer & Bell, London.) Vols. I, II and III, £2 5s., Vols. IV and V, £1 7s. 6d.

As the State does not see fit to back such music-publishing enterprises as, for instance, the monumental 'Denkmäler der Tonkunst', we in England must perforce wait until private enterprise feels it can take the initiative in producing expensive collected editions. At this late hour all musicians interested in English music from the fifteenth to the seventeenth centuries should be in a position to assess its value without waiting for the opinion of musicologists. Much has, of course, been done by various specialized societies, such as the Purcell Society, in issuing collected editions, but these have been of little practical use to the musician, not only because of their price, but because of a format designed for scholarship rather than for practice. It is one of the merits of this fine enterprise in publishing the entire vocal and string music of William Byrd (the publication is to be spread over a period of roughly four years) that the editor has spared no pains to make the edition as practical as possible, first, by making the volumes easy to handle, second, by printing under the full score a short score for practice purposes, and third, by transposing the music where necessary to make it accessible to the modern choir. To the purist the latter is no doubt a reprehensible procedure, as just intonation admits of no transposition that does not alter by some few "cents" the size of many of the semitones. Are we then to give up the idea of the general dissemination of the works by a composer writing in the untempered scale? Dr. Fellowes boldly says "No", and I agree with him: for so lacking in subtlety is my ear that I actually got thoroughly excited playing the music through on my tempered piano! Volume I contains the three *Masses*, already published separately, and the 1575 'Cantiones Sacrae'. The latter, dedicated to Queen Elizabeth, were the first Latin motets to be published in England. Tallis contributed to the volume, but his contributions have naturally been left out of this edition. Volumes II and III contain the later 'Cantiones Sacrae' (1589 and 1591) and Volumes IV and V the first book of 'Gradualia' (1605). These works are thus printed in rough chronological order. It is not possible to get an exact chronology, for the date of the composition of the masses is quite uncertain. One authority dates the three and four-part masses much earlier than the five-part, but I do not feel that internal evidence of style is of much help in Byrd's case in fixing the period of composition. Like Brahms's, Byrd's music is singularly consistent. The opening Kyrie of the three-part Mass (?1588) might have

been written at any late period of Byrd's life, so firm and sure is the handling of the simple texture. Dr. Fellowes suggests in his book on Byrd that technical assurance is much greater in the later than in the earlier works; but the Motet, 'Diliges Dominum', contained in the 1575 'Cantiones Sacrae', is as assured in its intricate canonical writing (it is a canon 8 in 4, and "in the second half of the Motet the first choir has to sing the notes of the second choir's first half backwards, while, similarly, the second choir has to sing the notes of the first choir's first half backwards") as anything found later. Byrd seems to have sprung "fully arm'd" into music; his towering genius enabled him to turn any technical device into poetry and endow it with a deep humanity. The studies of every student of composition should be grounded on these volumes.

The editing of the volumes is a fine example of exact scholarship, but I cannot subscribe to the view that bar-lines are necessary for the modern reader, especially when drawn through all the staves, irrespective of the coincidence of accents. In a recent edition of Vecchi's 'Amfiparnaso' the editor drew bar-lines that were appropriate for each stave only. This is a step in the right direction, but even so, the presence of contradictory bar-lines is confusing to the eye. The absence of bar-lines would add enormously to metrical freedom in performance.

E. R.

Monteverdi, Claudio. *L'Incoronazione di Poppea*. Facsimile of the manuscript in the Biblioteca Nazionale di S. Marco, Venice. With an introduction by Giacomo Benvenuti. (Bocca, Milan.)

The publication of this handsome facsimile, which even reproduces the binding and tooling of the original, is one of the most valuable contributions yet made to the study of Monteverdi in particular and early seventeenth-century opera in general. It is becoming more and more clearly recognized among scholars that only close familiarity with original texts can form the basis of a truly scientific knowledge of a composer or a period. The labours of Kretzschmar, Goldschmidt, Malipiero and many others have been, in varying degrees, valuable. But none of them have fully satisfied the student's desire for accurate and personal knowledge. This reproduction and the facsimile of the first edition of 'Orfeo', published in Germany in 1927, will in future be the indispensable foundation of any serious study of Monteverdi's work.

The manuscript, as Signor Benvenuti points out in a lucid and businesslike introduction, is mainly the work of two copyists. The first was responsible for most of the prologue and acts I and III. The second undertook the whole of act II. A duet in the prologue is the work of a third copyist, whose hand does not appear elsewhere. In addition to these three handwritings there is a fourth, which appears in the opening *sinfonia* and in the upper parts of subsequent symphonies and ritornellos. Signor Benvenuti argues plausibly that this fourth hand is the composer's. The corrections in the opening *sinfonia* are not, he claims, a copyist's revision of mistakes in transcription but a composer's second thoughts. This is reasonable enough. The only thing that requires to be proved is that the composer was Monteverdi; in other words, the realization of the bases of these instrumental movements may be the work of some other musician—a friend, a pupil or a pious editor. In any case there



can be no doubt that this manuscript is contemporary, and that if it was not used for the first performance it must have been intended for one fairly soon afterwards, either in the last year of Monteverdi's life or shortly after his death. The cuts marked in the score and the frequent suggestions for transposition—in themselves interesting material for a detailed study—throw light on the conditions of performance in Venice; and the fact that the basses of the instrumental movements were written first confirms what we know of methods of composition at this period, when the *basso continuo* had already achieved a domination over outlook and invention.

Those who incline to agree with Signor Benvenuti that the opening *sinfonia* and the upper parts of subsequent movements are in Monteverdi's hand may find support in the writing, which may be held to betray the determined weakness of an aged man. Signor Benvenuti's contention that the indications of transposition—*alla 4a alta, un tuon più alto* and so on—are in Monteverdi's hand is less convincing, and a comparison with a facsimile of one of Monteverdi's letters does not confirm his belief that the resemblance is self-evident. Still, this is a very minor detail and cannot affect our confidence in the authenticity of the text. The manuscript, like manuscripts of all ages, is by no means free from error. The second of the two principal copyists, though his hand has far more character, is less accurate than the first, and he has a delightfully casual way of confusing ordinary accidentals in the bass with figuring, which may have been readily intelligible to himself but has proved a sore trial to subsequent editors. Elsewhere there are the usual minor slips and omissions. But there are no hideous and impossible corruptions, and it is a comparatively easy task to present a score of this work which makes sense and gives a reliable idea of the genius of its author.

Until Malipiero's edition of Monteverdi's complete works appeared our principal source of information about 'Poppea' was Goldschmidt's transcription in the second volume of his 'Studien zur Geschichte der italienischen Oper im 17. Jahrhundert'. This was not complete, since Goldschmidt's object was not to present the whole opera in a modern edition but to provide a substantial illustration of his essay. This mattered little, since the omitted sections formed only a small portion of the work. What was more serious was the inaccuracy of the transcription, as anyone can now see for himself. In fact Goldschmidt's edition of 'Poppea' is one of the most slovenly pieces of work ever published by a reputable scholar. Either his transcription was made at great speed or else he took no trouble to read the proofs. The mistakes are so numerous and the emendations so unintelligent that the edition must be considered wholly unreliable. The publication of Malipiero's edition raised hopes of an accurate and faithful text. Those hopes have not been entirely answered. It is true that Malipiero sets right many of Goldschmidt's worst mistakes. But he is by no means without fault, and often when he has corrected Goldschmidt's slips he proceeds to make fresh ones himself. Wrong notes and omitted accidentals are not infrequent, and he misreads "*alla 4a alta*" at the beginning of the prologue as "*alla 2a alta*". His edition may be used as a rough working guide to the opera; but in matters of detail it will always be necessary to refer to the original.

The only complaint to be made about this facsimile is that it is a little too clean. It does not give us the smudges and blots of the original.

For example, at the top of fo. 3 *recto* it gives no hint of the erasures in the first two bars; similarly at the top of fo. 4 *recto*. More serious is the last bar of fo. 93 *verso*, where the first note in Poppaea's part, a smudged B, has disappeared altogether. (The passage is bar 7 of the duet between Poppaea and Nero in act III, scene 5, to the words "cor nel"; Goldschmidt reads C, Malipiero B.) Apart from this minor shortcoming the facsimile may be accepted as a faithful representation of the manuscript. Some day perhaps an equally enterprising publisher will give us a facsimile of the Naples manuscript, which incorporates a good many additions and alterations by another hand but may still be useful in settling disputed readings. The Venice manuscript, however, remains our prime and most reliable source for this opera, a work not merely of historical significance but of profound musical and dramatic interest. The three hundred possessors of this limited edition may count themselves fortunate.

J. A. W.

Abel, C. F., *Two Sonatinas* for Violin and Piano, with Violoncello *ad lib.*  
Edited by Günter Raphael. (Hinrichsen Edition No. 16, London.)  
2s. 6d.

Abel was a contemporary and friend of Johann Christian Bach, and together they founded the Bach-Abel Concerts in London. The manner of his music is charming, but really imaginative touches are rare. These Sonatinas are easy to play, the violin part being confined to three positions only.

E. R.

Bach, The Sons of, *Twelve Original Pieces* for Piano by Wilhelm Friedemann, Carl Philipp Emanuel, Johann Christoph and Johann Christian Bach. Edited by Kurt Herrmann. (Hinrichsen Edition No. 8, London.) 2s.

An interesting volume, and one that will be welcomed by the teacher. The most musical of the four sons here represented is undoubtedly Wilhelm Friedemann. The others, more famous, have evolved a polished and elegant style, but there is lacking in them that audacious originality that distinguishes everything Wilhelm Friedemann wrote.

E. R.

Carse, Adam, *A Romantic Legend* for Orchestra. Miniature Score.  
(Augener, London.) 3s.

Amateur orchestras, provided string intonation is reliable, could not do better than approach the modern Muse by means of this work. Unlike much music that exploits colouristic and fanciful material, Mr. Carse's 'Legend' has a strong formal construction. This will make the work easily comprehensible to those unversed in modern harmonic ways. It is not difficult to perform.

E. R.

Demuth, Norman, *Prelude, Air and Toccatella* for Harpsichord or Piano.  
(Augener, London.) 3s.

The surface appearance of these pieces contradicts the actual sound, for although the eighteenth century is apparent in the structure and flow of the parts, the harmonies do not, as in the early suites, receive a logic from contrasting tonal relationships. The logic here comes from a use of intervals, such as the fourth, in the chord-structures. This gives the work, in spite of its superficial flow, a static quality.

E. R.

Dolmetsch, Arnold (edited by), *Select French Songs from the 12th to the 18th Century*. Arranged for Voice and Piano. (Boosey, London.) 4s. 6d.

Here are some lovely songs. Incidentally the volume offers a fine retort to the believers in musical "progress", for the interest of the songs becomes less the nearer they approach our century. All I have heard of twelfth-century vocal music points to the fact that the so-called "dark ages" constituted, musically, a "golden age" of song, and it is a great pity that more examples are not extant. There is a fresh, dawn-like quality in the earlier songs of this volume that is entirely missing in the charming artificialities of the later. There are fifteen songs in the collection, and only one of these, the beautiful fifteenth-century 'L'amour de moy', is at all well known. The one failure is, perhaps, the seventh song, the air of which is by Louis XIII. If the royal composer had curbed his desire for vocal gymnastics all would have been well. Mr. Dolmetsch contributes a provocative preface to the volume about the alleged incapability of the modern pianist and the modern piano to make a singing tone. All I can say is that Mr. Dolmetsch has been singularly unfortunate in the pianists and pianos he has heard. My own memories of a particular silk-fronted piano of about the date advocated by Mr. Dolmetsch do not arouse in me a desire to exchange such an instrument for my more modern piano. Anyhow, the preface does not matter much: what is important is the music. Any intelligent singer and player will approach the songs in the right way.

E. R.

Goossens, Eugene, *Three Pictures for Flute and Piano*. (Chester, London.) 4s.

These pieces are a riot of impressionism. Evanescent chromatic harmonies and overtones load the score in rich profusion. If more direct statements had leavened the persistent subtle suggestion, I feel that the music would have gained in effect. Possibly the reduction in terms of flute and piano (the original is for flute, strings and percussion) is responsible for the rather enervating monotony of the music, as orchestral colour would give character to part-writing which, with the undifferentiated piano tone, becomes what one can only call "squashy". The titles of the pieces are, 'From the Belfry of Bruges', 'From Bredon in the Cotswolds' and 'From a Balcony in Montparnasse'.

E. R.

Harrison, Julius, *Philomel* (Shakespeare), Song. (Winthrop Rogers, London.) 2s.

If this setting of the familiar 'Ye spotted snakes' is undistinguished by a personal approach, it has nevertheless many qualities of musicianship to commend it. The voice-part has a singable flow, and the piano accompaniment an independent if somewhat restricted interest. The song is issued in two keys.

E. R.

Haydn, *Symphony No. 46, in B major*. Full Score. (Hinrichsen Edition No. 27, London.) 7s. 6d.

Haydn's symphonic music is such a vast world that only the specialist can be versed in its geography. This particular Symphony, scored for two oboes, two bassoons, two horns and strings is quite unknown to me, but a reading of the score makes me wish to hear it as quickly as possible. It is full of lovely music, and in the last movement, a rondo, Haydn

springs a delightful formal surprise by holding up the coda to make way for part of the previous minuet. A word of praise must be added for the beautiful printing of the score. E. R.

Purcell, Contemporaries of, *Sixteen Original Pieces for Harpsichord, Organ or Piano* by Henry Purcell, Daniel Purcell, John Blow, Jeremiah Clarke, William Croft, John Eccles, William Barrett and Jean B. Lœillet. (Hinrichsen Edition No. 9, London.) 2s.

A most useful album for the teacher, but from the point of view of musical value the pieces it contains are lacking in individual interest. The most charming formulas can become dull if no imaginative twist is given to them. The pieces are of an elementary difficulty. E. R.

Rawsthorne, Alan, *Three French Nursery Songs* (French and English Words). (Boosey & Hawkes, London.) 2s. 6d.

The gaiety and rather innocent waywardness of these settings make an immediate appeal. True, the idiom is somewhat sophisticated—rather like Weckerlin brought up to date—but the many captivating touches will make these musicianly songs a welcome group in the usual recital programme. E. R.

Rostal, Max, *Cadenzas to Beethoven's Violin Concerto, Op. 61*. (Boosey & Hawkes, London.) 3s.

When Beethoven was commissioned by Clementi to transcribe his violin Concerto for piano and orchestra, he took the opportunity, formerly neglected, to write cadenzas for the first and last movements. This transcription, fortunately, is rarely, if ever, played, but that is no reason why violinists, instead of perpetrating the usual horrors, should not have turned to the piano cadenzas for hints as to what Beethoven intended in the violin Concerto. It has, however, been left to Mr. Rostal to adapt the piano cadenzas in terms of the violin, and the job has been excellently done. This is authentic Beethoven—especially in the exciting use of the timpani in the first cadenza. Violinists should lose no time in scrapping the exotic cadenzas usually associated with Op. 61 and return to something akin to the spirit of the whole work. E. R.

Vaughan Williams, R., *Serenade to Music*, for Sixteen Solo Voices and Orchestra. Vocal Score. (Oxford University Press.) 9d.

There is a lovely serenity in this setting of words from act V of 'The Merchant of Venice'. Idiomatically the work harks back to the composer's early manner: if this is less personal than the late manner, it is still characteristic in its power of evoking a hushed and brooding atmosphere. The work opens with an orchestral introduction. The texture of this section suggests mainly strings, but the vocal score is oddly reticent in giving indications of orchestral colour. Why confine such indications to the entry of the solo violin? The *pianissimo* entry of nine of the solo voices using closely-spaced diatonic harmonies—the piece is anchored strongly to D major—sets the emotional key for the whole work. The 'Serenade' was "composed for and dedicated to Sir Henry J. Wood on the occasion of his Jubilee, in grateful recognition of his services to music", and was first performed on October 5th 1938. E. R.



## REVIEWS OF PERIODICALS

*Allgemeine Musikzeitung.* Berlin. October 21st 1938.

This periodical, which reaches us for the first time, bears the subsidiary titles 'Rheinisch-Westfälische Musikzeitung' and 'Süddeutsche Musikzeitung'.

Rudolf Werner : *Der Fall Bizet.* Eugen Brümmer : *Gedanken zur Kunstbetrachtung in der Tagespresse.* Wilhelm Altmann : *Das kürzlich veröffentlichte Brahms'sche Klaviertrio in A-dur.*

The Bizet article is commemorative of the centenary. The next contribution shows how critics are endeavouring to discover the existence of some reasonable method of work under the 1936 decision made by Dr. Goebbels. It is a reputable attempt to explain and help in a situation which must be full of difficulties and dangers. Prof. Altmann describes a pianoforte Trio in A major which, once accepted as being the work of "an unknown master", is now hailed as being true Brahms. The manuscript is not in Brahms's handwriting but in that of a copyist.

S. G.

*Deutsche Musikkultur.* Kassel. August-September 1938.

Hans Engel : *Das Deutsche in der Musik.* Walther Lipphardt : *Die Sudetendeutschen und ihr Lied.* Georg Karstädt : *Spieltechnik und Musik auf Turmglockenspielen.*

The first article is an exhaustive and remarkably sober examination of racial, national and stylistic characteristics. It is a clear and valuable exposition carried out in a manner sufficiently restrained to allow the reader to weigh the evidence intelligently. In the second article attention is drawn to the use to which music was put, during the crisis, in the Sudetendeutsch areas. The writer then goes on to deal with national song in those areas with special reference to the popularizing activities of Walther Henzel, whose song-festivals in Mährisch-Trübau are said to have been a rallying-point of nationalist fervour. The third article is of a specialist nature and contains much useful information.

S. G.

*Die Musik.* Berlin. September 1938.

Karl Gustav Fellerer : *Satzstil und Klangstil.* Walther Wünnich : *Südslawische Musikinstrumente und Lieder.* Hans Bajer : *Verbotene Lieder der Bewegung in der Kampfzeit.* Gertraud Wittmann : *Der Liederkomponist Edmund Schröder.* Friedrich Baser : *Der Schrei nach dem Operntext.* Emil Petschnig : *Zur Tantiemenfrage.* Richard Litterscheid : *Anonymität oder Verantwortung?* Willy Hess : *Beethoven's 'Bolero a solo'.* Walter Nohl : *Beethoven und sein Arzt Braunhofer.* Josef Pohé : *Beethoven's Mutter.* Andreas Liess : *Rolph Sieber, ein Wiener Musiker.*

The first article deals with style as viewed under the aspect of construction and under the very different aspect of instrumental tone. It

thus brings under review the matter of modern orchestrations of old music. The contribution on the songs and instruments of Balkan races makes interesting reading. A peculiarly revealing article is that on forbidden songs of the *Sturmabteilungen*, war songs and party songs "of whose origin and authorship we know practically nothing". This is a document of unusual interest.

October.

*Der Führer über Musik.* Alfred Weidemann: *Schafft einheitliche Opernübersetzungen!* Gottfried Schweizer: *Hollands Musikleben.* Ludwig Schmidt: *Die Musikkultur in Rumänien.* Günter Engler: *Zur Kunstanschauung Verdis.* Walther Wüsch: *Sudetendeutsche Musikkultur der Gegenwart.* Friedrich Baser: *Sudetendeutsche Musiker am Oberrhein.* Josef K. F. Naumann: *Die Leier feiert Urständ als Saiteninstrument.* Karl Spies: *Neues über die Vorfahren von Heinrich Schütz.* Ein Brief Richard Wagners an Kathinka Zitz. *Tchaikovsky über Programmmusik.*

The plea for uniformity in opera translations will find an echo in many hearts, whether of singers who find themselves faced with learning the same part in various versions, of producers who, when they try to get a little sense into a libretto, discover the translation is copyright and may not be altered, or of opera enthusiasts sufficiently intelligent to try to grasp what is being sung at them and continually baulked by drivelling successions of clichés. We wish the Germans luck in their attempt to get order out of this horrific chaos.

S. G.

*Música.* Barcelona. April 1938.

José Subirá: *La música en el teatro barcelonés (Apuntes históricos).* Manuel Borgunyó: *Elementos para la organización de la pedagogía musical escolar.* José Castro Escudero: *Las ediciones del Consejo Central de la Música.*

Subirá's study of music in the Barcelona theatre is a pendant to his earlier article on the Valencia theatre. Barcelona offers a more interesting subject, for it was the birthplace of that peculiarly Spanish form of musical play, the *tonadilla*, on which Subirá writes with special authority. The *tonadilla* was taken to Madrid by Catalans and in its original home it flourished remarkably during the last three decades of the eighteenth century and the first half of the nineteenth, as Subirá shows. He is able to correct and amplify a number of statements in the standard book on the subject: 'La Ópera en Barcelona', a critical and historical study by F. Virella Cassañes, published in 1888.

G. A.

*Musica d'oggi.* Milan. August-September 1938.

W. Bollert: *Lorenzo Da Ponte librettista.* G. Bignami: *La Ninnanna come espressione popolare.* A. Lancellotti: *Giuseppe Verdi intimo.*

The librettist of 'Figaro', 'Don Giovanni' and 'Così fan tutte' is sure of his place in the history of music; the same Da Ponte who produced thirty-odd other libretti for Storace and Salieri and Righini and the rest might as well have written in water. The moral is obvious. And Bollert, in this centenary analysis of the other libretti, shows that the opera world has lost no fine "books" through Da Ponte's bad choice of composers. "It is impossible to detect any poetic quality in Da Ponte's libretti", he sums up. "It is true he possessed a great deal of artistic comprehension, but he was completely lacking in creative imagination. So it

is not surprising that the libretti in which he adapted other people's ideas are more important than his original ones."

Lancellotti's Verdi article gives some amusing anecdotes but nothing of more importance.

October.

M. P. Fardini: *Max Bruch (1838-1920)*. Giuseppe Bassetti: *Considerazioni sull' arte del canto nel secolo XX*.

The centenary of Max Bruch's birth, which occurred in January 1838, was allowed to pass almost unnoticed. In his heyday he had been hailed as the rival, even the superior, of Brahms, but even in his lifetime he passed into obscurity and his death in 1920 attracted very little attention. The verdict of time which has condemned practically the whole of Bruch's considerable output, with the exception of his first violin Concerto, is on the whole probably just; but this biographical-critical sketch convincingly draws attention to many merits of his "really masterly" choral works and sums up that "it is impossible to deny Bruch the merit and art—which seems to-day to be becoming more and more rare—of writing naturally, in a manner suited to the voice, and of always heeding the characteristic qualities of the various instruments." There are one or two mistakes in the article. Bruch was never conductor of the Philharmonic Society ("which proudly looks back on performances by Weber, Mendelssohn, Moscheles, &c.") but of the Liverpool Philharmonic. And surely Bruch died on October 2nd 1920, not October 6th as stated here.

G. A.

*Musical Quarterly*. New York. July-October 1938.

Egon Wellesz's paper on Bruckner in the July number has something to say on the question of the original and revised versions of the symphonies, but goes beyond this to discuss the idiosyncrasies of the composer's constructive style.

Bruckner's method consists of filling in, with motives and melodies, long-drawn-out columns of harmonies altered most frequently on the basis of the third-relationship. The character of these motives is that, unlike those of the classical symphony, they leave no room for variation. They are, therefore, more frequently repeated. If Bruckner felt, however, that a theme returned too often he occasionally took out a section of the development or the reprise to heighten the effect of the whole movement. This resulted in nothing more than a foreshortening of the harmonic perspective, since here there was not presented, as in a Beethoven symphony, the development of an essential thematic idea, but the closer linking of short motives into a higher unity.

In the revised version of the fourth Symphony the return of the main theme is omitted in the reprise of the finale. Wellesz does not decide whether the cut was made by the composer or by his young friends; but "from the standpoint of a true architecture the omission is an improvement". As for the alterations made in the orchestration in the revised editions (i.e. the generally accepted ones, the original versions having only lately been published), Wellesz says that they are more striking on paper than in performance. He welcomes the publication of the original versions chiefly for the sake of the glimpses they afford of "the mysterious process of the origin of a musical art-work". In the same number there is an article on Leo Sowerby by Burnet Tuthill, with a list (three pages) of his compositions.

Edward Dent opens the October number with a charming tribute to Otto Kinkeldey for his sixtieth birthday. Kinkeldey was born at New York on November 27th 1878, was a pupil of MacDowell's, studied at Berlin (receiving the Ph.D. degree of Berlin University in 1909), returned to America in 1914, and is now university librarian and professor of musicology at Cornell. His doctoral dissertation, 'Orgel und Klavier in der Musik des 16ten Jahrhunderts', was published in 1910. Dent pleasantly recalls their days as fellow-students at Berlin, and we are given glimpses of Kretzschmar ("... famous, too, for his appreciation of good living and good wine"), Max Friedländer and Johannes Wolf. "America", says Dent of his old friend, "ought to pay him the compliment of bringing out 'Orgel und Klavier' in a new edition in the author's own language. . . . Kinkeldey in this book was a pioneer and a discoverer". In the same number Paul Pisk has an article on Ernest Toch, who has been living in America since 1934. Some recent works mentioned are an overture, 'Pinocchio' (1936), and music for the films 'Peter Ibbetson' (1935) and 'Outcast' (1937).

R. C.

*Musik und Kirche.* Kassel. September-October 1938.

H. Walcha: *Das Gesetz der Orgel—Ihre Begrenzung.* Alfred Stier: *Richard Eichenauer, 'Polyphonie—Die ewige Sprache deutscher Seele'.* O. Brodde: *'Gott ich will Dir ein neues Lied singen!' vom neuen Lied für die Gemeinde. Zu unserer Notenbeilage.* Gerhard Lauffer: *Gesangbuch für die Jugend.* H. Aps: *Theorie und Praxis.*

In the opening article an attempt is made to define the nature and, as it were, the lawful occasions of the organ, what it can do and also what it should not be expected to compass. Somewhere in the background, if one is not mistaken, lurks that bugbear of pure organizing, the cinema, shameless offspring of the concert-hall organ. Alfred Steir reviews a book by Richard Eichenauer which at the moment is taking people's attention in German musical circles. It appears that one of Eichenauer's theories is that vocal polyphony is a preponderately, even primarily, Nordic form of musical utterance.

S. G.

*Rassegna musicale.* Turin. September 1938.

Hermann Scherchen in 'Thoughts on Beethoven's fifth Symphony' has no doubt that Beethoven consciously derived the first theme of his third movement from the finale of Mozart's G minor Symphony, adducing the evidence of the sketch-books. He also sees a contribution from the 'Jupiter' Symphony in Beethoven's finale (compare bars 26-31 with the opening of Mozart's Andante). But Scherchen's taste is not reminiscence-hunting, but the defining of the difference between Mozart's *Weltanschauung* and Beethoven's. He confines himself to a consideration of the last two movements of the C minor. Beethoven's utilization of the Mozartian theme (in the third movement) speaks to us, he says, of a consciousness and creative mind that seeks in a work of art to give account of itself and of the universe. The theme of the finale of the G minor could not serve Beethoven for a finale; the world about him had changed and he understood as much; the conclusion of a symphony was now bound to be something different from "a mere last movement". The age that Beethoven saw dawning was to be more intense and more



thoughtfully endowed than the past, the new world was to be better than the old; and Beethoven's conclusions had, therefore, to be definitive. "Per noctem ad lucem". This is the principle of what Scherchen calls Beethoven's "pathos", thanks to which his symphonies acquired the strength that renders a work of art communal in the true sense of the word. Scherchen insists that Beethoven significantly avoided the use of the words "scherzo" and "finale" for the third and fourth movements of the C minor Symphony, and that these movements represent an entirely new form. The antithetical movements are the first and second; the third and fourth are to be regarded as a single movement. Scherchen sees Beethoven's slow movements as soliloquies or confessions of the Ego, and his first movements as "dramas of a superpersonal collectivity". "Beethoven has never fused these opposite elements better than in the ecstasy of the last part of the fifth Symphony; and thus it is that the work leaves the listener with his strength multiplied a hundred-fold for the conflicts and fatigue of everyday life, more ripe for the dignity of personal action, more conscious, more responsible". Among the observations in the course of the analysis: "Beethoven's use of fugato is always indicative of an exasperated activity aspiring after a solution". The essay develops the theory that, while Beethoven deliberately made use of the Mozartian themes and took them up in the light of an ecstatic optimism foreign to Mozart, it was in no spirit of arrogance, but out of the artist's necessity of proclaiming the truth that is in him.

Andrea della Corte follows with an article on 'Tragedy and comedy in the Venetian opera of the second half of the seventeenth century', and an editorial article deals with two recent operas, Vaughan Williams's 'Riders to the Sea' and Strauss's 'Friedenstag'. The latter is appreciated as above all "good theatre". 'Riders to the Sea' is described with remarkable sympathy.

R. C.

*Revue de Musicologie.* Paris. May-August 1938.

B. de Miramon Fitz-James: *Liszt et la 'Divine Comédie'*. L. Vallas: *Vincent d'Indy et les harmonies de Reyer*. M. Roland-Manuel: *Une orchestration de la 'Bourrée fantasque' par Emmanuel Chabrier*. G. de Saint-Foix: *A propos d'un Concerto attribué à Mozart*. M. Pincherle: *Quelques éditions anciennes de Mozart*.

It appears from the first article that Liszt and a friend, Joseph Autran, a poet living in Marseilles, began to work on an idea which was no less than an opera based on Dante's 'Inferno'. This was in 1845. The other dates to be remembered are 1837, when Liszt wrote the 'Fantasia quasi Sonata', and 1847, when he started on the Dante Symphony. The correspondence between him and Autran on the subject of this opera is revealing. The whole thing was not to last more than an hour and a half "because that's as much Hell as the public will stand". Each section of Hell must be clearly defined and easy to distinguish, "so that for three francs fifty people may reasonably undertake the journey made by Dante and Virgil". The writer is fortunate in possessing Liszt's copy of the 'Inferno' with his annotations made with a view to a libretto. These he details at some length. It was to be a huge spectacle, twenty-nine male soloists, one female (Francesca da Rimini), chorus and orchestra to scale. The project came to nothing.

Roland-Manuel, having unearthed a Chabrier manuscript, describes it and the reception it has so far had in certain high quarters (Ravel, Messager, Ansermet). It is no less than an unfinished orchestration by the composer himself of his 'Bourrée Fantasque', later fully orchestrated by Mottl.

The violin Concerto by Mozart, the authenticity of which is brought into question by Saint-Foix, is the 'Adelaide' Concerto lately sponsored by Marius Casadesu. Alfred Einstein exposed its pretensions some years ago in the 'Daily Telegraph'.

S. G.

*Revue du chant grégorien.* Grenoble. September-October 1938.

Dom L. David: *L'Antienne 'Miserere mihi' de l'office de Complies. Les 'Saluts' du Saint Sacrement. Les Rogations avant la lettre et le chœur des chœurs au XVI<sup>e</sup> siècle avant J.C.* A. Gastoué: *Le Chant Gallican.* Dom A. Basquin: *Les Origines liturgico-musicales du mot 'galerie'.*

Dom David's scholarly analysis of the Compline antiphon is on accentualist lines and therefore would bristle with controversial points, even if Dom David had been anxious to avoid them. And this, perhaps, could not be expected. However, his excellent article on congregational singing at Benediction will meet with no criticism.

In lighter style than the rest of the review is Dom Basquin's delightful study on the origin of the word "galerie", found with slight variations in all Western languages, but unknown in Latin. After giving philological proof that "galerie" is a corruption of "galilee", Dom Basquin unfolds the story from the historical and liturgical point of view—the Procession before Mass, representing the Apostles going to Mount Olivet; the singing of the response, 'Viri Galilaei', on reaching the portico of the church; then the name "porch of the galilee" and finally, the popular use of the word "galilee" for the porch itself. (In England also.)

A further development in the dramatizing of the story of the Ascension was the singing by two cantors, representing the two angels, of 'Viri Galilaei' from the balcony or covered passage above the portico. These balconies and passages came also to be called "galilées".

The recommendation to the Carthusians not to speak in the cloister galleries ran: "In galilaeis . . . nullus loquitur".

- A. D. S.

*Revue internationale de musique.* Brussels. July-September 1938.

Paul Collaer contributes a study of 'Le Cas Schönberg'. He observes that while Stravinsky, Honegger, Falla, Bartók and Hindemith have more or less won the ear of the public, it fights shy of Schönberg. An examination of Schönberg's system follows, and it is found wanting in "polarity". Hence the monotony of his music, in spite of the rich colour. The executant finds an interest in the combinations brought into play; "but in revealing the source of this interest I reveal, too, what I do not hesitate to call its futility". The twelve-tone system can yield logical results. Music, however, is a language—a means of communication between men—but Schönberg's themes, renouncing all relationships, do not make sense. They lack melody—the communicable human factor. One language can be translated into another, but a work of Schönberg's cannot be translated into tonal music. Therefore, atonal music is not a true language. But Collaer would not maintain that Schönberg's activities have been useless. His early works are thoroughly intelligible

and he has wonderfully enriched the orchestral palette. He has been absolutely disinterested, and he has shown that the matter of music is much more elastic and resourceful than had been believed. But Collaer ends by finding in Schönbergianism an irredeemable despair, to which he opposes "our clear and confident Latin certitude".

A questionnaire on contemporary problems is answered by Béla Bartók, Marcel Delannoy and René Dumesnil. Bartók recommends that the goal to be aimed at should be "inspired simplicity"; and the more numerous those who adopt that principle, the better the chances of avoiding confusion. The reason for the chaos in the music of the last twenty-five years is that too few composers have seen their way to concentrate on this aim, and too many have relied solely upon startling means of expression—these being sometimes the most inapt to translate the creative thought. True, simplicity is a relative term, and what seems simple to some may to others be utterly incomprehensible. Bartók goes on to say that the worst enemy of a contemporary musical florescence is bureaucratic and political meddling. "If politicians who are utter ignoramuses in the field of art arrogate to themselves the power of prohibiting certain works on grounds wholly foreign to art or—worse still—if prohibition is inspired by wrong-headed artistic notions, then the whole future of music is endangered. As a dictated folklore is inconceivable, so is it impossible to regiment creative genius".

Delannoy remarks that technical experiments have come to a dead end. Stravinsky (in his first manner) and Ravel have for the time being closed the gates. The characteristic of present-day musical production is diversity of styles and, hence, the absence of a Style. As much emerges not only from comparison between different men but also between the different works of one and the same composer and even between the different pages of one and the same work. Effects of sound for their own sake interest the younger generation of composers less than their predecessors. "What we want to do is to take stock of the accumulated materials and to incorporate them in the new house. Away with those literary taboos and those fads which used to be supposed to endow a work of art with unity of style! Here is our danger and our opportunity. Melody, form, sincerity!—we should like to play fair! Dramatic formulas possibly offer a more promising field than any academic frame so out of date as the violin-piano sonata. But the lyric theatre will have to cast its slough. The age of 'ivory towers' is over. Cost what it may, the composer must stand on the world that is. The great works of the past which still live may sometimes have preceded their time, but they never went against it". Dumesnil asks sadly: "How should music alone have escaped the consequences of the decline of moral values which the war brought about, a decline whose dire effects are prevalent still?" This number of the magazine includes a collection of articles on music in Portugal.

R. C.

*Schweizerische Musikzeitung*. Zürich. September 1938.

Max Fehr: *Franz Liszt in Zürich*. Hans Conradin: *Musikästhetische Fragen*. Walter Tappolet: *Zweite Freiburger Orgeltagung 1938*.

From a former issue the tale is continued of Liszt's activities in Zürich in the year 1845. These evidently consisted in the usual round of concerts, parties and feminine adulation. When the accounts for the festival came

to be passed it was discovered "with much displeasure" that Liszt knew which side his bread was buttered financially.

October 1st.

K. H. David : *Festtag in Luzern*. W. S. Huber (Basel) : *Internationale Arbeitskonferenz für Musikerziehung und Heilpädagogik 1933*. Hermann Scherchen : *Gibt es amerikanische Komponisten?*

Scherchen's article is an enthusiastic appraisal of American composition at the present time. As the testimony of one of the most cultured European musicians his article deserves attention. He passes in review works by Wagenaar, Roy Harris, Bernard Rogers, Copland (the 'Music for Radio' Scherchen calls "occasional music in the best sense of the word"), David Diamond, a pupil of Sessions and Nadia Boulanger, Saminsky, Howard Hanson. "The most important characteristic of this young art of composing is that all works—without appearing 'original' in a broad literal sense—are personal". The whole article is in the nature of a handsome tribute from the old world to the new. Implicit in it is that rather wistful, slightly envious approval of the doomed parent toward the brilliant, unmenaced child.

October 15th.

Rudolf Schoch : "Echo" auf den "Aufruf der Schweiz. Arbeitsgemeinschaft für Musik und Musikerziehung". K. G. Fellerer : *Der Lobwasser-Psalter rätoromanisch*. Fritz Brust : *Die Musikästhetik an ihren Grenzen*.

In 1562 the Bible was first translated into the Rätoromanish dialect by Jachian Bifrons. The present article deals with similar dialectic influences in the matter of the Goudimel-Lobwasser psalter. The opinion is advanced that the vulgarization of the Marot-Beza-Goudimel psalter was brought about by Lobwasser's translation and in support of this contention there is quoted the poem (presumably on the title-page) in the Amsterdam edition (in German) dated 1737 which with its mention of "David's Harpff" and "Teutsche Sprache" and its short jingling lines reminds one irresistibly of the last act of 'Die Meistersinger'.

November.

Über "Kulturelle Aufgaben". Hans F. Redlich : *Englische Virginalmusik*.

The article by Hans Redlich has as its basis a "new edition of old English keyboard music", by which is meant an edition for practical purpose, complete with directions (ornaments, &c.) for performance. The author has already issued a selection of such music edited on those principles and published in Germany.

S. G.

*Sovetskaya Muzika*. Moscow, July 1938.

G. Kreutner : *A. Alexandrov and his Work*. A. Lepin : 'The Decembrists': *Opera by Y. Shaporin*. A. Alschwang : *The Birth and Destruction of 'Siegfried'* (Notes on Richard Wagner). Y. Kremlev : *Frederic Chopin (an essay in characterization)*.

Anatoly Alexandrov has composed prolifically in every field except that of orchestral music. When he left the Moscow Conservatory in 1916—with a gold medal for an opera based on Maykov's 'Two Worlds'—he was still strongly under the influence of Scriabin, Chopin and (less



markedly) Debussy; in the mid-nineteen-twenties he unexpectedly swung over to the Stravinsky-Prokofiev direction, though this was only a passing phase; his only important orchestral work, an overture written in 1915, but drastically revised in 1928, is based on folk themes. In this eclecticism, however, he is typical of the contemporary Russian musician. Kreutner's article suggests that Alexandrov's songs and piano music, especially his seven sonatas, would repay study.

Yury Shaporin began his opera, 'The Decembrists', on a libretto by A. N. Tolstoy, in 1925, and he is still working on it—or at least on a revised version of it. Lepin's analysis is of the first version. He gives it high praise; indeed there can be little doubt that Shaporin has produced one of the best of all Russian operas of the post-Revolution period. But whether his talent is really original is another matter. Even in full maturity—he is now forty-nine—he has by no means escaped from the direct influences of Moussorgsky and Tchaikovsky.

#### August.

G. Shneerson: *Soldiers' Songs of the World War*. Vano Muradeli: *The Composer Isaac Dunaevsky*. V. Krivonosov: *The Folk Music of the Kumiks (Dagestan)*. A. Drozdov: *The Foundations of Russian Piano Music*. A. Gosberg: *'Heart of the Mountains': Ballet by A. Balanchivadze*. Y. Kremlev: *'The Pompadours', by A. Pashchenko*.

The value of the article on soldiers' songs of the world war may be judged from the two facts that it does not mention 'Tipperary' and that it attributes 'Mademoiselle from Armentières' to the Americans. Incidentally we are told of the latter that "with new, revolutionary words, it is still sung by the American workers". (But surely 'Mademoiselle' with new words must be rather like 'Tristan' with new music.)

According to Drozdov, the early history of Russian piano music is little known even to Russians themselves. A recent Russian collection of keyboard music of the sixteenth, seventeenth and eighteenth centuries contained pieces by French, Italian, German, English and Spanish composers but none by Russians. Admittedly, Russian keyboard music was late in developing, but Drozdov is able to show that its beginnings are by no means uninteresting. The first Russian piano works known to be printed were V. F. Trutovsky's 'Variations on Russian Songs, for clavicembalo or fortepiano', published in 1780. Trutovsky (circ. 1740-1810) was a singer and gusli-player at the courts of Elizabeth, Peter III and Catherine II, and his pieces show the influence of the gusli technique. But keyboard music was not only practised but composed in Russia long before this; Prince Dolgoruky's manuscript collection of keyboard pieces, dated 1724, containing minuets, *siciliani*, airs, &c., in the contemporary Italian style, was discovered in February 1937.

Trutovsky's example in writing variations on Russian airs was followed in such works as Ivan Khandoshkin's 'Russian Folk Song with Variations, for pianoforte' (1795) and Prince Peter Biron's 'Air russe varié pour le Pianoforte'. And a 'Polonoise-pastorale, exécuté à la masquerade à Peterhoff le 22 Juillet 1806', by I. A. Kozlovsky (1757-1831) has a passage marked "Flûte des bergers en Pologne", with the sharpened fourth characteristic of so much Polish folk music and of later music in the Polish idiom (e.g., Chopin's mazurkas, the polonaise in 'Boris Godunov', &c.).

G. A.

## GRAMOPHONE RECORDS

### Orchestral

Liszt : *Pianoforte Concerto in A major* (Petri and the London Philharmonic Orchestra conducted by Leslie Heward. Col. : LX. 737-9). This record makes one wonder whether one's former distaste for Liszt's pianoforte concertos has not come from the fact that they have been played unsympathetically and even badly. Here Petri restores the balance, plays the music with brilliant technical accomplishment, interprets it in such a way as to hand on to the listener his own manifest interest in it, and in so doing raises the whole affair to a high level of artistic integrity. It only remains to say that the orchestral part is worthy of the soloist's fine performance and to recommend the record.

Mendelssohn : *Hebrides Overture* (London Philharmonic Orchestra and Sir Thomas Beecham. Col. : LX. 747). Mendelssohn served up in champagne glasses. Everything glitters and sparkles, creams and froths. Not a single detail has escaped notice and the balance of tone is extraordinarily just.

Mozart : *Pianoforte Concerto in D minor* (Bruno Walter and the Vienna Philharmonic Orchestra. H.M.V. : DB. 3273-6). This is a return to a former state of grace when the popular conductor had not come into existence nor music been written which required his impressive intervention. Walter, choosing by no means one of the easiest of Mozart's pianoforte concertos from the point of view of ensemble, carries off the honours very prettily. Whether his right hand was supposed to know what his left hand was doing does not appear. Listening, one does not indeed think in terms of hands but simply of the exquisite music. Than that nothing more commendatory need be said.

Prokofiev : *Violin Concerto No. 2* (Heifetz and the Boston Symphony Orchestra under Koussevitsky. H.M.V. : DB. 3604-6). A truthful recording of one of the most interesting among modern violin concertos. Heifetz's playing shows complete command of the material, much sensitiveness and an appreciable sense of style. The balance between soloist and orchestra is well held and interpretatively the performance is well conceived. The actual recording sounds just and equable though without the score before one it is not possible to say whether every detail is absolutely rightly placed. The effect, however, is agreeable.

Schubert : *Symphony in C major* (The London Symphony Orchestra conducted by Bruno Walter. H.M.V. : DB. 3607-12). There is already a good recording of this work in existence made by the B.B.C. Orchestra under Sir Adrian Boult. This new recording in no way supersedes that record. The two stand level. Walter's reading is excellent and the playing is good in tone and of a fluent ensemble. The whole thing

possesses an agreeable character of decent warm-heartedness joined to an unobtrusive exactitude.

Smetana : '*Vltava*' and '*Bohemia's Woods and Fields*' (Czech Philharmonic Orchestra under Rafael Kubelik. *H.M.V. : C.* 2979-81). The set of tone-poems by Smetana called '*Ma Vlast*', of which these are two, give one a clear idea of Czech musical culture in the second half of last century and of something more which has to do with our own time. The music deals with its country's history and has itself become a part of that history. This record gives a plain, straightforward statement of the music and, its source being what it is, it has unusual authority. It is highly to be recommended, therefore, and one hopes that the rest of the set of tone-poems may soon be issued in a similar fashion.

#### Pianoforte Solo

Beethoven : *Sonata, Op. 111*. Wilhelm Backhaus. *H.M.V. : DB.* 3218-20). The playing has inescapable character. Much of it is dignified, rather more is forceful. Taken all in all this is a record of the kind one would choose for a listener unacquainted with the work to whom one wished the music to be properly presented. It is technically splendidly played and although one feels that the pianist rather than the composer is master of the situation, the music keeps its shape and speaks its message clearly.

Debussy : *Studies* (Adolph Hallis. *Decca : K.* 891-6). As far as one can gather this is the first recording of Debussy's *Studies* complete, at least as far as this country is concerned. The production of these records was a labour worth undertaking and to have secured so skilful and musically a pianist was a sensible move. The music itself shows an aspect of Debussy's work seldom shown to the concert-going public. In reality it is only a small percentage of these *Studies* that could form part of the average recital programme of our day. But the music, often beautiful, is always interesting in its graceful, piquant, Gallic manner and it is very pleasant to have it now at one's command.

Schumann : *Carnaval* (Myra Hess. *H.M.V. : C.* 3008-10). Schumann, one feels, should always be played like this, with a courteous regard for the conventions of proper interpretative deportment and just that extra dash of personal freedom to season the mixture. This pianist has for a long time been known as a particularly sensitive player of Schumann's music. Here in this record the individual quality of her interpretation is perfectly reproduced and the result is extraordinarily attractive.

#### Vocal Works

Beethoven : *Ah, Perfido* (Kirsten Flagstad and Orchestra under Eugene Ormandy. *H.M.V. : DB.* 3441 and *DA.* 1625). If it is true, as it is rumoured, that we are to hear Flagstad now much less often than in the past, readers will be well advised to collect what records are available. This present issue is one of the finest she has ever made. The superb music, interpreted with such magnificent ease and dramatic intensity, comes to one glowing with vitality. It is the kind of performance that makes one realize what a splendid thing operatic declamation can become when the display is carried through by a singer technically and temperamentally mistress of the situation.

Bruckner: *Mass in E minor* (Aachen Cathedral Choir and wind players from the State Orchestra under T. B. Rehmann. *H.M.V. : DB. 4525-30*). This *Mass* is the quintessence of Bruckner's lofty aspiring thought and a peculiarly pertinent example of the way in which that thought became clothed in music. The emotional expression varies between a shimmering calm and a series of impulsive eruptions where the grandeur of the theme carries Bruckner away. Circumstances curb his redundancies here. Those who find his symphonies repetitive and tortuous may perhaps begin to see that it is worth while listening to this *Mass*. The record is good, the choral singing orderly, well balanced and expressive in that slightly theatrical way which is somehow in keeping with the work.

#### Chamber Music

Bruckner: *String Quintet* (The Prisca Quartet and S. Meincke. *Decca : X. 220-5*). This is a curiosity, important for musicians to take note of and possibly attractive to a select few among ordinary listeners. It is the only piece of chamber music by which Bruckner is known and it has both the defects and good qualities of his symphonic writing in general. There are moments in it of great charm, as, for instance, in the *adagio*, the one really attractive movement, and it also has a great deal of estimable music that somehow carries with it extraordinarily little meaning. The playing on this record is good and, that being so, one recommends the issue to the converted.

Mozart: *Clarinet Quintet in A major* (Benny Goodman and the Budapest String Quartet. *H.M.V. : DB. 3576-8*). When the gods descend to earth it behoves mere mortals to assume a proper demeanour of humility. Benny Goodman has stooped from swing to Mozart and in so doing has inevitably upset all our conveniently established criteria. This master of jam-sessions, remarkably gifted player of at least half a dozen instruments, skilful arranger and composer, now invades the province of "straight" music and, having done so very efficiently, departs, it may be supposed, for those climes where he has his official dwelling. That is really all there is to be said about this record, which is more in the nature of a historical document than anything else. The playing is expert, the ensemble orderly and the general effect, except for a sense of hurry which pervades the record, acceptable.

S. G.



## CORRESPONDENCE

*To the Editor, 'Music & Letters'*

Sir,

In answer to Mr. Coates's letter I should like to say that it was not the selection of the musical illustrations but the manner of their presentation that I criticized. I must maintain my view that the original note-values should have been halved in all cases or in none: that the indiscriminate use of two methods is misleading and consequently objectionable. Similarly, that in the case of transpositions the reader should have been apprised where these occur. By "original pitch" was meant, of course, the original pitch as noted by the composer. The pitch at which these compositions were actually sung in the sixteenth century, and the significance of the clef-groupings in this connection, these are further questions on which I did not touch.

As regards the underlaying of the text, the illustrations on pages 108, 115, 147 and 159 are all faulty in this respect. Mr. Coates replies that they were not intended to be sung. Certainly, it would be a more serious matter if they had been. But why not print them accurately? They are given quite correctly in Breitkopf and Härtel's complete edition, which is easily accessible in any good public library. It would appear that the "good modern reprints" to which Mr. Coates alludes are not reliable in this respect.

Lastly, I believe that in the case of a motet and a mass having the same title, it would be easy to prove that in every case the motet was written first, given time and space which are not available here.

Yours faithfully,

H. B. COLLINS.

The Oratory, Birmingham.

November 1938.

## BOOKS RECEIVED

- Digital Dexterity for Musicians.* By L. van Straten. pp. 15. ('Strad' Office, London, 1938) 1s. 6d.
- Freedom in Song.* By Frank Hill. pp. 56. ('Gazette & Herald', Blackpool, 1938) 3s. 6d.
- Hither and Thither: a Potpourri of Literary Fancy.* By Emily Taylor. pp. 148. (Heffer, Cambridge) 4s. 6d.
- Instrumental Music in Schools.* By John Hullah Brown. pp. 190. (Pitman, London, 1938) 7s. 6d.
- My Life of Music.* By Sir Henry Wood. pp. 495. (Gollancz, London, 1938) 7s. 6d.
- Shakespeare Criticisms: an Essay in Synthesis.* By C. Narayana Menon. pp. 276. (Oxford University Press, 1938) 5s.
- She shall have Music.* By Kitty Barne. Illustrated by Ruth Gervis. pp. 261. (Dent, London, 1938) 6s.
- The Business Side of Music Teaching.* By Stanley Turnbull. pp. 116. (Pitman, London, 1938) 3s. 6d.
- Visitation (Poems).* By Alice Hunt Bartlett. pp. 40. (Heath Cranton, London, 1938) 3s. 6d.
- Zur Erkenntnis Beethovens: Neue Beiträge zur Deutung seiner Werke.* By Arnold Schering. (*Musik und Geistesgeschichte: Berliner Studien zur Musikwissenschaft.* Edited by Arnold Schering. Vol. 1.) pp. 79. (Triltsch, Würzburg, 1938.)
- Mussorgski: la vita e le opere.* By Oskar von Riesemann. Italian Translation by B. Allason. pp. 286. (Paravia, Turin, 1938.)
- Colinde.* By G. Breazul. (*Cartea Satului*, No. 21.) pp. 454. (Fundatia Culturala Regala "Principele Carol", Bucharest, 1938.)

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